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THE
SECRET HISTORY
OF THE
GREEN ROOMS:
CONTAINING
AUTHENTIC AND ENTERTAINING MEMOIRS
OF THE
ACTORS AND ACTRESSES
IN THE
THREE THEATRES ROYAL.

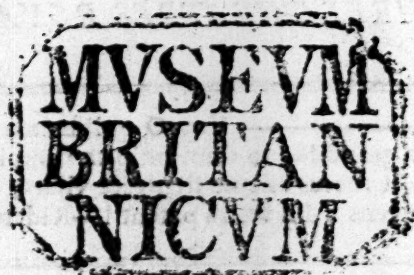
— Vos O quibus ars est
Consona grandiloquo dum pulpita rampis hiatu
Et vitia et mores alienæ stringere vite
Histrica gens ! En vestra patent ! — Ridete vicissim.

VOL. I. — DRURY-LANE;

LONDON:

PRINTED FOR J. RIDGWAY, YORK STREET, ST.
JAMES'S-SQUARE; J. FORBES, TAVISTOCK-
ROW, COVENT-GARDEN; AND H. D.
SYMMONDS, PATERNOSTER-ROW.

1790.



PREFACE.

THE avidity with which Anecdote is sought, of those who have in any path attained eminence, is one of the most general and natural propensities of mankind. Of this passion, to which the Biographer of Sages and Heroes ministers, it is our humbler province to attempt the gratification, by becoming the Historians of the Sons and Daughters of the Buskin, which will, we trust, prove “*not a less pleasing, though less glorious theme.*”

It was natural to expect that THEATRICAL BIOGRAPHY could not be unacceptable at a moment like the present, when the Drama, in the number of its admirers, if not in the success of its cultivators, surpasses so much the example of any former age; — when it is at once the recreation of the busy, the amusement of the accomplished, and the dissipation of the gay. Admiration naturally stimulates curiosity; and of those to whom the mirth or sensibility of so many evenings are due, the History must interest and gratify. Peculiar circumstances too tend to give zest to Theatrical Anecdote. The Heroes and Heroines of the Buskin, in their *real*, as well as their *assumed* characters, expe-

experience that vicissitude and adventure to which the unvaried tenor of mechanical industry is a stranger. Their life teems with incident which almost seems destined to realize the fictions that they represent. That austere and illiberal prejudice which banishes from the Stage men of respectable birth and situation, *almost* exclusively places the origin of Actors in the lowest orders of Society. The early period of their professional career is therefore generally clouded with distresses, unknown, even in imagination, to the affluent and the prudent. Their progress from this obscurity is usually arduous and eventful; and their History, in general, might not unaptly be stiled the **DRAMA** of *real life*.

But these circumstances contributed to the difficulty of our undertaking. Their origin was frequently too obscure to be pierced by any keenness of research, and every effort of their own is exhausted to cover it with an artificial cloud, that should hide from the public eye scenes so wounding to the paltry pride of mushroom distinction.

To obtain the necessary information, therefore, appeared extremely difficult, if not impossible. In consequence of a conversation that passed about eighteen months ago, enquiries were commenced by several persons, though without sanguine hopes of completing the whole design. Time and fortunate accident
daily

daily increased the store of Anecdote; and in the middle of last Winter several characters were finished, and honoured with approbation by persons of the most acknowledged taste. That the Work, in the form in which it now appears, must encounter the blame of those whose vices it brands, the Authors can neither doubt nor lament. Such hostility they will consider as an homage to the Truth and Independence of their Work, uninfluenced, and unawed.

“To Virtue only, and her Friends a Friend”

The faithful Biographer distributes honour and ignominy with discriminating justice.

A fas-

A fastidious and ostentatious delicacy may affect to blame the free exposure of *private* faults, but the interest of virtue and of mankind is promoted by this *exemplary* justice, and it may be truly said, that he who holds up to merited reprobation one bad man, serves more effectually the cause of morality, than all the Authors of Ethical Systems since the world began. To be tender in allotting to Vice its ignominy, is, in effect, to withhold from Virtue the larger portion of her praise. Were we to dissemble the vices which stain the private life of too many Performers, the full merit would not appear of the virtuous few who escape untainted by the contagion. The grossness of the
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depravity that surrounds them, gives a lustre to their virtue, which it were unjust to sacrifice to a paltry and affected candour : it is to their general dissolute and profligate manners that we must ascribe that rigid sentence of professional infamy, pronounced on Actors by the public voice, of which the most eminent virtue finds it so difficult to procure a relaxation. The appropriate punishment of such offences is ignominy ; and it is only by the rigorous enforcement of this penalty, that the profession can be purified ; that it can regain its dignity, redeem its honour, and occupy a place in the respect of mankind, suitable to the elegant amusement which it furnishes, and the

the superior talents which it demands.

Our Criticisms have been industriously condensed. Trite expanded, and partial representations of the merits of Performers, have been so often obtruded on the Public as to become nauseous. But every enlightened and unprejudiced judge will, we trust, recognize the impartiality and justice of our remarks. We dread not the clamour of the interested, nor shall we minister to the conceit of the vain. Another reason for abridging the Criticism is, that it is only intelligible to a London audience; while the amusement furnished by the Anecdote of these Volumes is likely to be diffused

fused through a much wider space. The curiosity of the next age to learn the Anecdotes of SIDDONS or JORDAN, will probably equal the avidity with which the present explores the history of BOOTH or BETTERTON.

We confess, therefore, a hope that the amusement and utility of of these Volumes will not be confined to the present moment; and we indulge an honest pride in contributing our *mite* to the treasures of BRITISH BIOGRAPHY. On the general authenticity of the Anecdotes, the Public may, with the most entire confidence, rely: but candid corrections of mistakes, from which no Work of this description
can

can be exempt, additional *Mémoires*, or even additional Characters, will be gratefully received at the Publishers, as the Authors of this Work will avail themselves of such information in a Second Edition.

ENTERED AT STATIONERS HALL.

Mrs.

SECRET HISTORY

OF THE

GREEN ROOMS.

MRS. SIDDONS.

ESTABLISHED habits are with difficulty removed. When the human mind once usurps the possession of a certain train of ideas, it generally retains its bias, and they continue to flow on, in the channel of prejudice, with little interruption from the feeble efforts of liberality and candour. Mankind in general deprecate the toil of

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reason-

reasoning ; the portion of those who think for themselves is comparatively very small. The multitude are content to *adopt* without discussion, and consequently to approve without judgment, and censure without reason.

There is a certain degree of ridicule attached to the profession of a Player, that the mind seems incapable of resisting ; and which, all the powers even of GARRICK, Mrs. JORDAN, or Mrs. SIDDONS, cannot *altogether* remove. In darker ages they have been considered as the foes of Religion, and condemned by the anathemas of the Church ; the liberality of the present has removed every obstacle of this sort, and even honoured some of its professors with marks of distinction, the more honourable as they are more rare.

The mother of Mrs. SIDDONS was the daughter of a Mr. Ward, the Manager of an itinerant Company of Players in Wales, and the adjacent English Counties, who by
success

success and economy made a small fortune. The present Earl of Coventry, then a youth, is said to have been so much struck with her charms, that he sent her letters, with an offer of marriage; which she gave to her father, and the father to the late Earl, by which means it was prevented.

So great it seems was Mr. Ward's contempt for his profession, that he laid his daughter under the strongest injunction of never marrying a man on the Stage; but weak are parental counsels in opposition to the power of the *fecundating* little God.—The first sight of Mr. ROGER KEMBLE, who travelled with the Company in the character of Hair-dresser, so wrought upon the susceptible heart of Miss WARD, that before it was known they loved, they were secretly married. Papa was outrageous, and it only remained for Mr. and Mrs. KEMBLE to enter a strolling Company in Cheshire and Lancashire. — Here the present Mrs SIDDONS was born. Pa-

rents sometimes relent—The pride of the Mimic Monarch gave way to the feelings of Nature. After a few years peregrination, they were invited back by Mr. WARD, who resigned the Theatric Sceptre to Mr. KEMBLE, and died soon after.

When Miss SARAH KEMBLE, (now Mrs. SIDDONS) first attempted the Stage, her juvenile efforts, particularly as a Singer, were regarded with some hopes of success; but she very early abandoned that line, and attended in particular to Tragedy.

The vicissitudes of all human affairs are well represented in theatric life.—Here we see monarchs suddenly dethroned, and succeeded by the most menial offices. Miss KEMBLE being refused the indulgence of her passion for Mr. SIDDONS, actually resigned her situation, and hired herself as Lady's Maid to Mrs. GREATHEAD, of Guy's Cliffe, in Warwickshire, at 10l. per annum.

At the end of a twelvemonth, however,
those

those two powerful passions—Love and Ambition—would be restrained no longer. Mr. SIDDONS eloped with her to Chamberlain, and joined CRUMP's Company, where he married her.

This was a new established Company, and rather unsuccessful: and such was the poverty of their wardrobe, that Mrs. SIDDONS was obliged, during the performance of the *Irish Widow*, to borrow a coat of a Gentleman in the boxes, to equip herself for the *Widow Brady*, which she obtained on condition that she gave him her petticoat to put over his shoulders, and admitted him to stand behind the scenes.

Mrs. SIDDONS's talents were, even at this period, allowed to surpass mediocrity, and her application was incessant. From hence she was engaged, with her husband, by the late Mr. YOUNGER, to perform at Liverpool, Birmingham, &c. where, after remaining a few years, encreasing both

her profits and reputation, she was invited to Drury-Lane, where she performed the parts of *Mrs. Strickland*, and the *Queen* in *Richard III.* but being considered only as a second-rate Actress on a London Theatre, her stay was very short. Some have imputed this to GARRICK's jealousy of all merit but his own; but the supposition does too much violence to common sense, to be admitted for a moment.

From London Mrs. SIDDONS went to Bath, without much hope, it is presumed, of ever reaching any very pre-eminent station; but extreme parsimony enabled her to support her family on a very small salary. Here, however, she evidently improved, and is said to have been greatly assisted by the instruction of Mr. PRATT, who has written so much under the signature of COURTNEY MELMOTH. About the year 1780, she had attained that degree of excellence, that many *amateurs* travelled to Bath purposely to see her.

In

In 1781, Mrs. SIDDONS had the honour of numbering, among her patrons, the Duchess of DEVONSHIRE, and Mr. WHALEY the Poet, whose admiration of her abilities obtained her an engagement at Drury-Lane Theatre, at 10l. per week; upon which she left Bath, after speaking a very pretty address, written by herself, and in which she produced her three children, as the three reasons for her quitting such generous patrons.

Her second appearance at Drury-Lane was on the 10th of October, 1782, in the character of *Isabella*. This is her greatest character, and she certainly astonished the house, by a display of powers unwitnessed since the days of GARRICK.

Her fame was instantly sounded through the metropolis with superlative eulogium. The Theatre overflowed every night she appeared, and Melpomene, who had been pushed behind the curtain by the satire of *SHERIDAN's Critic*, resumed her former
con-

consequence and station. It became fashionable for all the Ladies to weep, and sometimes to faint. The sums drawn into the Treasury exceeded the receipts of any former season, and the Managers, by way of return, gave her an extra benefit, and doubled her salary.

Anxious that her relations might participate in her good fortune, Mrs. SID-
DONS brought her sister, Miss F. KEMBLE,
to London, and announced her for *Alicia*,
to her own *Jane Shore*. It is impossible
to describe the eagerness with which crowds
flocked to see this performance. Judging
of Miss KEMBLE by the talents of her
sister, the Public expected another phæno-
menon, and the avenues to the Theatre
were gorged with people by three o'clock.
The screams of women, and the general
confusion which ensued when the doors
opened, occasioned a very unpleasant scene.
Many were lamed, many had their pockets
picked, and thousands were excluded the
house.

house. But they had no reason to regret this disappointment, as the new *Alicia* was even below mediocrity. Miss KEMBLE remained but a few seasons on the Stage, when she married Mr. TWISS, a Gentleman of fortune, and some literary ability, with whom she retired.

The Managers of Drury-Lane, willing to compliment and reward a woman whose powers proved profitable as the philosopher's stone, gave Mrs. SIDDONS a benefit before Christmas. *Venice Preserved* was selected for the play; and a more splendid or crowded audience, perhaps, never graced a theatre. Great part of the Pit was laid into Boxes; the presents given for tickets by the Nobility and Gentry were immense; and Counsellors PIGOTT and FIELDING began a subscription among the Gentlemen of the Bar, which amounted to an hundred guineas, and presented it to Mrs. SIDDONS, as a small acknowledgment for the pleasure and instruction
her

her talents had given them : to the former of whom Mrs. SIDDONS sent the following letter, of which we have procured a Copy :

“ SIR,

“ I cannot suppress my desire of wishing you to take upon you the charge of making my most grateful acknowledgments to those Gentlemen who have done me the honour of distinguishing my poor abilities in so elegant a manner. Believe me, Sir, my heart is too full, and my pen too feeble, to say what would become me on this most shining circumstance of my whole life. The Gentlemen of the Bar have given me a consequence I never felt before, and I have just reason to fear the effects of the approbation of so eminent a Body. But in all things I will do my best to merit that most honourable distinction which my generous patrons have thought proper to shew me, and to prove myself at best not insensible of the value of their countenance
and

and protection. I have the honour to be,
with great respect and gratitude, Sir,

“Your most obliged and obedient Servant,

S. SIDDONS.”

This was an honour unparalleled in theatrical annals; and indeed the benefit was, perhaps, the most lucrative ever known.

In the Summer she performed in Ireland; and her first appearance at Drury-Lane in September 1783, was commanded by Their MAJESTIES. Besides an uncommon share of Royal countenance, she proved equally attractive this season as the preceding. When the vacation again came round, she again went to Ireland, and from thence to Edinburgh, where she received one thousand pounds for performing ten nights. Her fame having circulated throughout the kingdom, induced many to travel from the most distant parts of it to see her? and such was the effect.

effect of her representations, that innumerable presents of different kinds were sent to her from unknown hands: but the most magnificent was a silver urn, which was conveyed to her after she arrived in London, with the words "*A Reward to Merit,*" engraven on it.

During all this sunshine of good fortune, however, a storm was brewing in the metropolis. The envy of a competitor may be forgiven:—but what can be said in defence of those who repine at the success of the meritorious, without the excuse of rivalry?—It is a crime of the blackest and most unpardonable nature.

A person employed in a newspaper, whose writings have been justly described to be "*every line a libel, and every word a lie,*" because, perhaps, Mrs. SIDDONS would not comply with his extortions, or sooth his viperous tongue by the hospitalities of her table, set every engine in motion against her:—He loaded her with
oppro-

opprobrium for not alleviating the distresses of her sister, Mrs. CURTIS, a vicious woman, who would not conform to modesty, though offered a genteel annuity on that condition. This lady read lectures in Doctor GRAHAM's *Temple of Health*, at which decency would have blushed: and notwithstanding she disgraced her relations in many respects, she expected their countenance and support. With a view of forcing them to accede to her demands, from the dread of public indignation, she swallowed poison in Westminster Abbey, which probably had the desired effect, as without proving mortal, it furnished a subject of detraction against her sister.

The paragraphical assassin, in addition to the preceding circumstance, represented Mrs. SIDDONS as extremely avaricious and uncharitable: — that she had taken a large sum from Mr. DIGGES, a once eminent, but then distressed Comedian, for

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performing on his benefit night in Dublin: — that she had been guilty of a similar crime to Mr. BRERETON: and that her whole conduct was replete with meanness and inhumanity. To irritate his newspaper brethren, too, he reported that she never read their publications, and equally despised their panegyric or their censure; until by invidious falsehoods, industriously circulated, honest *John Bull* was very clamorous against his favourite actresses; and many candid people credited these assertions, while they remained uncontroverted.

The house was crowded on the night of her first appearance in October, 1784: but when the curtain drew up and discovered her as *Mrs. Beverley* in the *Gamester*, she was saluted with violent hissing, and a cry of *off! off!* intermixed with applause. She attempted to speak, but could not be heard; and Mr. KEMBLE, indignant at the insults offered her, and conscious

scious of her innocence, led her off the stage.

This excited the vociferations of her friends for her return ; and after the tumult had continued for about an hour, her enemies began to relax ; and silence being obtained, she came forward ;—declared her innocence of what she was accused with :—that the allegations would soon be refuted ;—and that her respect for the Public made her confident they would protect her from insult. The Play was then suffered with very little opposition to go on.

During the whole of this riot Mrs. SIDDONS acted with great composure and fortitude. Her husband, in a spirited manner, proved the charges respecting DIGGES and BRERETON to be false ; and some elegant, nervous letters, inserted in a newspaper, signed *Laertes*, supposed to be written by Mr. KEMBLE, operated powerfully in her favour. But still the author of the disturbance was spreading his ve-

nom, and creating stories of her parsimony; while to his confidants he would whisper with great joy, "*You see what a noise I've made!*"

The conduct of Mrs. CURTIS sufficiently justified Mrs. SIDDONS's resentment; and Mr. BRERETON, by not coming forward in vindication of a woman to whom he was obliged, was generally blamed. The Public soon saw the infamy of the whole transaction, and received her with double kindness.

The authors of this malignant conspiracy, however, had nearly accomplished their design.—The object of their enmity, disgusted at a public life so liable to be embittered by the mistake of the multitude, or the combinations of the mischievous, was on the eve of retiring into Wales, on a few thousand pounds which she had saved during the two preceding seasons;—nor was it until the exultations of her enemies at such an event,
were

were fully represented to her, that she agreed to brave the storm.

Thus were the admirers of the Drama on the brink of losing its brightest ornament by the machinations of a villain and their own credulity. Justice, however, triumphed over malignity:—the temporary cloud of popular delusion suddenly evaporated, and our Heroine shone again with increased lustre. Theatrical amateurs, sensible of the injury she had sustained, were eager to shew their contrition, by the most frequent tokens of approbation; and she had more cause of rejoicing than regret at the futile attempts on her fame.

Their MAJESTIES about this time paid her many compliments. She was frequently invited to Buckingham-House, and to Windsor, where she sometimes recited Plays, accompanied by Mr. KEMBLE; and for several years she had to boast of a greater share of Royal Patronage than any of her predecessors.

A great

A great man was so much charmed with her, that a *Carte Blanche* was offered and rejected. This Mrs. SIDDONS told to some friends, which coming to the knowledge of a great lady, any further intimacy was declined; nor has the decree been yet revoked.

At the conclusion of last season, Mrs. SIDDONS finding her power of attraction on the wane, resolved on retiring from the London Stage, until by absence her abilities might regain their wonted allurements. She did not, however, retire from a theatrical life, but performed in Weymouth, Plymouth, Liverpool, &c. &c. where her profits were considerable, but where her superior talents have left an impression that will for a long time cause the exertions of the itinerant Players to be received with coldness; and consequently abridge their small emoluments.

In the beginning of the Winter she visited her friend, Mr. WHALLEY, at
Bath,

Bath, where it was her design to perform for a few nights, but the regulations of that theatre would not permit it. From thence she went to her worthy patrons, Lord and Lady HARCOURT, at Neunham, and resided there a few weeks; but on being seized with a very serious indisposition, she returned to her house in London.

By her emoluments arising from the Theatre, and the numerous and valuable presents of the nobility and gentry, which she has received in all the principal towns in the three kingdoms, she has realized a handsome fortune. She keeps a carriage, and an elegant house in Gower-street, Bedford-square; and it is said that she has mortgages to a very large amount on Drury-Lane Theatre.

She is respected, and admitted on familiar terms by many noble families. From her infancy she has been remarkably prudent; nor has her most inveterate enemy
ever

ever suspected her continence. She is blessed with great domestic happiness ; and her eldest son, Master H. SIDDONS, has lately shewn a pretty turn for Poetry.

The theatrical talents of Mrs. SIDDONS have so often been the subject of eulogium, and the Public is so well acquainted with them, that it were superfluous to enlarge on her merits in a work which is intended to amuse by Anecdote rather than by Criticism. Nature has bestowed upon her a person, a countenance, a voice, and an understanding competent to depict, in the most vivid colours, the most beautiful ideas of any Tragic Poet. The flexibility of her features, the expression of her eyes, and the graceful dignity of her deportment, cannot possibly be excelled ; nor has any performer ever shewn more judgment in delivering the sense of the Author, or in dressing characters with propriety. If the smallest fault can be discovered, it

is sometimes too much violence in her action.

The tenderness of *Belvidera*, the pride of *Calista*, or the grief of *Isabella*, are most happily portrayed by Mrs. SID-
DONS. Her manner of pronouncing "*Remember twelve,*" in the first mentioned part is most beautifully expressed, and never is heard without the warmest bursts of applause. Whatever were the powers of her predecessors, it is scarcely possible that they could be superior, if equal to her own; and at the present time she is indisputably the first Tragic Actress in Britain—perhaps in the world.

Her efforts in Comedy have not been successful. The gravity of her countenance, and the dignified sound of her voice, are not adapted to the playfulness of *Thalia*; and we must regret that she who so amazingly eclipses all her contemporaries in one line, should descend to be eclipsed in another.

Her

Her present indisposition, we hope, will soon be removed ; and that she will again gratify an admiring Public with her inimitable performances ; for without her aid Tragedy must inevitably fall into neglect, if not ridicule.

Mr.

MR. WROUGHTON.

UNREMITTING perseverance generally obtains its object; and those to whom difficulty is no discouragement, but who become emulous as they are unsuccessful, are entitled to our admiration and esteem, as they set an excellent example of what a steadiness in pursuits may accomplish. Our present hero, with voice, face, figure, and the public opinion against him in his first attempts, has, by persistence, placed himself among the greatest favourites of the town.

Mr. WROUGHTON was bred a Surgeon, by Mr. SIMPSON, of Bath, a city remarkable for its numerous votaries of the sock and buskin—to which he had long paid

paid his devoirs — and whenever he was emancipated from the study of curing, he tried his theatrical talents on the public Stage. He performed two or three parts with the applause always given to a young beginner, who is not absolutely disgusting; and emboldened by his propitious onset, he left Bath, determined to attempt the metropolis, where his friends, and his own abilities, he hoped, would place him in an eminent station of the Drama.

Unknown to himself, he had made a strong impression on the heart of a young Lady, a native of Biddeford, in Devonshire, but at that time a Milliner in Bath, whose passion was of so unconquerable a nature, that she followed him to London, watched his movements, and took lodgings in the same house, where an intimacy soon commenced between them; and Mr. WROUGHTON, during a violent fit of illness which seized him at this time, being attended with the utmost tenderness and

constancy

constancy by his fair admirer, was filled with gratitude for her kindness; inso-much, that when his distemper was eradicated, he found his breast glow with another, which could only be cured by the possession of his amiable Nurse; and having too much honour himself to attempt the ruin of her, he married her.

His first appearance in London was as *Altamont*, in the *Fair Penitent*; but his exertions were received with coldness, and even disapprobation. He was engaged at three pounds per week; and his being a Gentleman procured him the sufferance of the Public, who, when accustomed to his natural defects, began to like his animation, genteel deportment, and conciliating manner; which, with his private character, and the dearth of Tragic Actors about twelve years ago, raised him to the honour of personating many first rate characters, such as *Romeo*, *George Barnwell*, &c.

and others of equal importance in Comedies.

When POPE, HOLMAN, and FARREN, were engaged by Mr. HARRIS, that Gentleman was eager to bring them forward in new parts, as he always found that variety benefitted his treasury; and Mr. WROUGHTON, by this system, finding himself thrown on the shelf, remonstrated without effect, and relinquished his situation when his articles expired, at the conclusion of the season 1784, or 1785.

Previously to this, having purchased Mr. KING's property in Sadler's Wells, he now busied himself in no other employment than superintending the amusements of that place, until the secession of Mr. PALMER from Drury-Lane, at the beginning of the season 1787, 1788: when he was engaged in his stead, and made his debut at that Theatre in the character of *Douglas*, in the Tragedy of *Percy*, amid
the

the loudest plaudits of the Public, who saluted him with a hearty welcome.

His concern in Sadler's Wells has not proved so profitable as might have been expected, if we except the last season, when the taking of the *Bastile* was so ingeniously and humorously represented, as to draw crowds for several months; and during the Summer, it is said the Proprietors cleared upwards of three thousand pounds.

Mr. WROUGHTON has now appointed a Mr. LONSDALE, a Gentleman of great fancy in Pantomimes, to be Acting Manager, that he may be the better enabled to attend his business at Drury-Lane, where he has twelve pounds per week, which, with his emoluments from Sadler's Wells, bring him in a much greater sum than he expends. He has a neat house attached to the last mentioned place, and another about twenty miles from town. He enjoys great domestic happi-

ness, and is esteemed by a genteel circle of friends.

His voice is hoarse; his face round and inexpressive; and he is slightly knock-knee'd: yet these defects he counterbalances by a spirited natural enunciation, an agreeable prepossessing smile, an easy appropriate deportment; and we may justly say of him as CHURCHILL said of SHERIDAN,

"Where he falls short, 'tis Nature's fault alone;

"Where he succeeds, the merit's all his own."

Mrs.

MISS POPE.

THERE is, perhaps, no profession that requires so many minute qualifications as that of the Stage. It is not sufficient merely to know others, but to a possession of the Drama must be added grace, feeling, manner, and a number of etceteras.

The Actor who only discovers the traces of the Poet in his mind, though he may not actually offend, can never be said to excell. Notwithstanding the road to Theatrical Fame is thus narrowed, what crowds do we annually see pressing forward, who, if we examine their pretensions, found their claims on little better grounds than inclination? Hence we see

so many first night heroes and heroines fret their hour upon the stage and be heard of no more; or at least must sink into well-dressed lords, or trailing attendants.

Could the singular merit of a few rescue the Stage from this general censure, no one has a stronger claim to that merit than the amiable subject before us. Born with every talent for the sock, and gifted with every requisite to adorn it, she reigns a particular favourite of *Thalia*: so that the question has long since lain with the Critics, not where is she deficient, but where does she most excell? With the advantages of being visited by the *Muses*, she had the additional one of being early situated in their neighbourhood, as her father, Mr. POPE, lived long in reputable business near Drury-Lane Play-house: and though the Critics may be offended at our assigning the residence of those *chaste Goddeffes* to Ruffel Street, we flatter ourselves they will agree with us in thinking they have in a

BARRY,

BARRY, an ABINGTON, and a POPE, often taken up an occasional residence there.

Young minds, when detained by pleasure on any subject, listen with attention to every thing that magnifies it. Miss POPE, from the early knowledge she must have had of theatrical affairs, by her situation, probably ripened those talents she is in possession of much sooner than otherwise. We are led to this opinion, from some early prefaces she gave of her natural turn for humour, which she exerted so strongly on every little occasion, that long before her entering on the Stage she was considered as the *droll* of her acquaintance. Assuming the Comic complexion still stronger as she grew up, induced some of her friends to think the Stage the best nursery for such talents. Her parents, after some time, consented, and she soon after made her first appearance (if we mistake not) in Mr. COLMAN's petit Piece of *Polly Honeycombe*.

Her

Her reception in this part, though not a very favourable one for a Player, however, discovered her *forte* in Comedy; and the Public did not hesitate in pronouncing her a rising Actress, who would one day disclose the full powers of the *Vis Comica*. Though Nature, assisted by the attention she bestowed on her profession would have, no doubt, in time obtained her a considerable rank in the Theatre, what principally matured her talents, was, to have found so excellent a model as Mrs. CLIVE. Being professedly in that Actress's walk, she had the advantage of copying her inimitable manner and humour; and though the ascent was great, emulation was still greater, which joined to some other subsequent circumstances, all conspired to pronounce strongly in her favour.

Mrs. CLIVE being on the retiring plan almost on Miss POPE's commencement, gave her an opportunity to be let occasionally

onally into some of the former's principal parts; such as *Phillis* in the *Conscious Lovers*; *Beatrice* in *Much ado about Nothing*, &c. in each of which she was received with particular compliments. But what called out the full extent of her powers was, the character of *Nell*, in CORFEE'S Farce of *The Devil to Pay*; a circumstance the more remarkable, as it was in this very part, thirty years before that, that MRS. CLIVE gained the summit of her reputation. Though this at first looked against her, yet it turned out a point in her favour. Those who had seen MRS. CLIVE in the Character, or remembered her first appearance in it, were pleased with the thought of so able a successor. Those to whom the character was original, were captivated with the charms of novelty.

The run she gave this little Piece, in which she was greatly assisted by Mr. LOVE's *Jobson*, stamped her reputation both
with

with the Managers and with the Public; the former of whom considering her a principal in her walk, not only increased her salary on a line with the first Performers, but gave her a free choice of parts; which she has since so judiciously chosen, and executed with reputation to herself and entertainment to the Public.

A very Great Personage was once very fond of her, and it was reported, offered her a handsome settlement, which was refused.

The life of a Player that is not marked with peregrination, vice, or distress, abounds very little in those kinds of incidents and adventures that please the million. Miss POPE's Theatrical Fame has been all sought for, and obtained in London; and as her parents' circumstances, with her own oeconomy, have rescued her from the necessity of changing about from place to place, the Public must be content with viewing her (in this instance) undistinguished from the rest of her sex.

Perhaps

Perhaps those that have formed long and intimate acquaintances with her, may be able to make some nice distinctions which may separate her character from that of others; but those would be too minute to commit to paper, so as to assume the habit of history.

We are obliged then to dwell on those lines that principally mark the portrait. As an Actress, therefore, we think her a first-rate acquisition to the Stage, particularly in the walks of low Comedy. This undoubtedly is her *chef d'oeuvre*. The features of her face, the freedom of her laugh, and above all, what the Painters call *manner*, conspire to give her this excellence. The Critics have of late complained of her figure, and we will agree with them, that her jollity has a good deal spoiled her as a picture for an exhibition; but is this remembered in *Jobson's* or *Petruchio's* wife, the pert *Chambermaid*,
and

and the numberless other characters she is in possession of.

"Before such merit all distinctions fly,

"PRITCHARD's genteel, and GARRICK six feet high."

To the qualities of one of the best Actresses of her time, she joins the superior character of a virtuous woman; a character estimated wherever found, but should be doubly cherished and protected when blooming in the rank soil of a Theatre, where virtue is but thinly fenced, and worse cultivated, and where the prominent features of the profession are folly and dissipation.

The practice of œconomy on a good salary, has given her an independence, in general, much superior to the sons and daughters of the Stage. She considered from her first commencement on the Theatre, that many prejudices were to be combated—it was at best but a life of precariousness. These reflections called

up

up all her attention; and prescribing to herself a line of conduct in which she has invariably persevered, it has now enabled her to move in a circle of life as creditable to herself as exemplary to the Green Room.

And his name on the great stage of the world in the parish of St. Mary, Old St. Mary. His father was a physician the Guards, and served in Germany under the standards of Grenadier, who recommended him as a Bill-broker and Door-keeper to Drury-Lane Theatre. He never since he filled until his death, which happened a few years ago.

His father was anxious that our hero should enter the army; but he was so much inclined towards the Drama, that he waited upon Mr. Garrick, and obtained part of George Barnum, and afterwards in hopes of an engagement at Drury-Lane Theatre. The

MR. JOHN PALMER

MADE his *entré* on the great stage of the world in the parish of *St. Luke, Old Street*. His father was a Private in the Guards, and served in Germany under the Marquis of GRANBY, who recommended him as a Bill-Sticker and Door-Keeper to Drury-Lane Theatre: the latter office he filled until his death, which happened a few years ago.

His father was anxious that our hero should enter the army; but he was so much inclined towards the Drama, that he waited upon Mr. GARRICK, and rehearsed part of *George Barnwell* and *Mercutio*, in hopes of an engagement at Drury-Lane Theatre. The little *Roscius* said, that
he

he had a great regard for him, and could not think of encouraging this propensity, as he was not at all qualified to shine in a theatre. As he had known him from an infant, he advised him to accept of a small appointment in the army, which had been procured through the interest of Mr. LEGRAND, then Governor to the Dukes of GLOUCESTER and CUMBERLAND, but this he declined.

As he was now of an age when it was proper to direct his attentions to some settled pursuit in life, he turned his thoughts towards that of a *Painter*. He was some time with the master of the Print Shop in *Ludgate Hill*, opposite the *Old Bailey*; and at the end of a season his father had part of a benefit, at which JACK spoke "*Bucks have at ye all,*" which was his first public introduction.—He then got small engagement, but was discharged for ill behaviour.

He was by a friend introduced to Mr.

FOOTE, at that time making preparations to open the Little Theatre in the Haymarket, with *Morning Lectures* ; who, after hearing him rehearse, observed, that his Tragedy was damned bad, but that his Comedy might do ; and accordingly engaged him principally to perform *Harry Scamper*, an *Oxford Scholar*, in his new Piece of the *Orators*.

The first representation of this Piece met with some disapprobation, from a very whimsical circumstance. It opens with *Harry Scamper* and *Will*, in one of the *Green Boxes* ; the former of whom declares great impatience to see his girl, *Poll Blazey*, at the Shakespeare. The audience never dreaming that this was part of the Entertainment, called loudly to turn those noisy fellows out of the Boxes ; but on FOOTE's coming forward and clearing up the mistake, they were most bountiful in their applause.

Mr. PALMER continued at the Summer

mer Theatre until its close, when he made application to Mr. GARRICK for an engagement; but that gentleman, who still persisted in opinion of the candidate's incapacity for the Sock, gave him no encouragement.

Our Hero, determined to become a Player, enlisted in a Country Company, commanded by Mr. HERBERT, and made his first appearance as *Richmond*, in *Richard the Third*, at Sheffield; but being seized with an illness the next day, he was obliged to return to London. Recovering his health toward the Spring, he again engaged with FOOTE, but was abruptly discharged in the middle of the season.

He passed the remainder of the Summer in a Company at Portsmouth, and was fortunate enough to procure a salary of twenty shillings per week under Mr. GARRICK, at Drury-Lane; and here his most capital character was the Officer in *Richard the Third*, Act II. Scene I. Next

season he demanded an increase of salary, which being refused, he went to Colchester, under the management of Mr. HURST. Here his talents were thought so lightly of, that he would have been discharged but for the interposition of Mrs. WEBB, of Covent-Garden Theatre, who was then in that Company, and married to a Mr. DAY. This lady had influence enough to have him continued at the *enormous* salary of fifteen shillings per week—a kindness which he yet gratefully remembers.

The predictions of Mrs. DAY in his favour turned out extremely just; and advancing in reputation, he had his salary raised to a guinea per week. Mr. IVORY, the Norwich Manager, now engaged him with the increase of half a guinea, and in this city it was that his talents first burst forth with any degree of splendour.

He had not been many days in Norwich, when the Box-Keeper enquired if he had

any

any acquaintance in town; and being answered in the negative, the Box-Keeper observed, that it was singular, that two Boxes were engaged for his Benefit, although it could not possibly take place in less than four or five months. They were taken in the names of Miss BERROUGHS and Miss —, whom he saw in a few days afterwards. The former made an impression on his heart, which induced him to see her as frequently as possible; but near four months elapsed before he could gain an opportunity of speaking to her. That opportunity, when it occurred, was not lost: — subsequent interviews took place, and before the conclusion of the season our hero married her.

This union was not the most happy in its infancy. Miss BERROUGHS's Aunt, who had named her in her Will the heiress of very considerable property, indignantly renounced her for marrying an Actor, nor ever after was reconciled; and Mr. PAL-

MER

MER, whose affections were rather wavering, deserted her for a woman in London, with whom he had formerly been connected. But stung with remorse, he returned to his amiable wife, who received him without the slightest reproach. The good people of Norwich, however, were so much exasperated at his conduct, that it was thought adviseable not to play there. He took his wife with him to London, where he applied to Mr. GARRICK, without effect; and at last resolved to attempt Lectures in the country.

STEVENS's *Lecture upon Heads* being just published, our hero resolved on trying his fortune in the delivery of it. He began at Hampstead and Highgate, with great *eclat*, and proceeded to St. Albans, Wooborn, Newport, Bedford, Northampton, Leicester, and Nottingham; in all of which places he received great applause and emolument. From the last mentioned town he journeyed on to Derby,

by, where his scheme was checked by hearing that there had been a *Lecturer* there before, whose profound erudition, humorous satire, and happy delivery, were so execrable, as to procure him the salutary exercise of tossing in a blanket. Mr. PALMER, on this intelligence, was easily prevailed upon to relinquish his design.

He now joined a Strolling Company for a short time : and in the April following, he arrived in London, where he was engaged for the Hay-Market Theatre ; but the accident of FOOTE's breaking his leg prevented the Theatre from opening until Mr. BARRY, and Mrs. DANCER, now Mrs. CRAWFORD, could be brought from Dublin to supply the loss occasioned by the Manager's necessary absence. Mr. BARRY being to make his first appearance in *Othello*, the part of *Iago* was given to PALMER, who at rehearsal was so much intimidated by the disparity between

tween the Irish *Roscus* and himself, that for a time his powers of utterance were suspended: although Mr. BARRY encouraged him with great affability, he was obliged to pronounce at last, "*That it would not do;*" our hero was compelled to represent *Montano* in the same Play.

In the course of the season, however, Mr. PALMER displayed more genius than it was supposed he possessed. He gained the esteem of Mr. BARRY, and profited by his instructions:—indeed he copies that gentleman in his manners and conduct in private life. Mr. BARRY offered to engage him for the following Winter for Dublin, and through the medium of SHUTER, he was at the same time offered an engagement with Mr. BEARD, at Covent-Garden; but what pleased him most was, that GARRICK had been observed to applaud him, and desired he would call next morning in Southampton-Street. Our hero, whose heart always was with
this

this *immortal little man*, was punctual to the invitation, and GARRICK was pleased to compliment his abilities, and prevail upon him to relinquish all other offers for those of Drury-Lane, where he promised he should be handsomely treated.

His first appearance at this Winter house was in *Sir Harry Beagle*:—his mortification was extreme when the first Saturday he went to receive his salary, and found it to be only twenty-five shillings!—He immediately waited upon Mr. GARRICK, and observed, that he expected his income would at least have been equal to that offered by Mr. BEARD, which was three pounds per week, and was dismissed with a promise that his salary should be increased next week; and so it was—by five shillings! Disgusted at this treatment, he had nearly deserted the theatre a second time, but Providence advised him to the contrary, and he remained for some time as a dumb attendant on his Majesty's heels
to

to run on and off at the sound of the trumpet.

The illness of Mr. PALMER, mentioned in CHURCHILL'S *Rosciad*, but no relation to the subject of these Memoirs, at last brought him from obscurity. The *Country Girl* had been announced for CAUTHARLY'S Benefit, and from the indisposition of the then *great* PALMER, as we will call him, for distinction's sake, a gentleman was wanted to represent *Har-court*. The part was offered to many, but refused at so short a notice.

In this dilemma no thought had been turned to his name-sake, who depending on memory, stepped forward and offered to play it. "*To read it,*" said GARRICK; "*for I am sure you cannot study it.*" PALMER still persisted, on which the Manager with a sneer gave his consent. The next morning at rehearsal, the part being read, and not played, just for the purpose of being more perfect in the evening before
the

the audience; GARRICK exclaimed, "*I said so; I knew he could not study it:*"—on which Mr. P. requested his patience, and in the evening went through it as perfectly, as if he had performed in the Play an hundred times.

This fortunate circumstance operated so much in his favour, that Mr. GARRICK immediately articulated him for four years at two pounds per week, the first two seasons, and forty-five and fifty shillings for the two last. He was invited to the Manager's house at Hampton to rehearse parts with him, and Mrs. PALMER, in one of these visits, being accidentally introduced, Mr. GARRICK offered to engage her at twenty shillings per week, although she had never attempted the Stage, which was accepted.—He likewise promised this couple his friendship, and this promise he faithfully observed.

The succeeding Spring, Mr. KING gave up his situation at Liverpool, which

was given to PALMER, and for this he relinquished his Summer engagement at the Hay-Market. In Liverpool he was a great favourite, but his amorous dissipation being known, and likewise that he had ill-treated his wife, whom he had left behind in London, the whole town resolved to absent themselves from his Benefit. Alarmed at such a loss, he posted to London;—prevailed upon his wife to accompany him back to Liverpool, and colouring over the disfigured face he had given her, they walked together in a public place on the Sunday evening, which so completely refuted the report in the public opinion, that his Benefit was crowded and lucrative.

In the Winter seasons he continued progressively advancing at Drury-Lane Theatre, and in the Summers he performed sometimes at Liverpool, Dublin, and Birmingham, until he was finally engaged at the Hay-Market. Soon after Messrs.

SHERIDAN,

SHERIDAN, FORD, and LINLEY, became proprietors of the Winter House, an accident happened to our hero which had nearly proved fatal. At the close of the *Grecian Daughter*, when the Heroine stabs the Tyrant, a part Mr. PALMER sustained, he received a severe blow from Mrs. BARRY, owing to the failure of the spring in the dagger. This circumstance confined him to his bed five months, during which time he was frequently amused with reading accounts of his own death in the newspapers, and great panegyrics on his Theatrical abilities.

In 1785, Mr. PALMER and some friends set on foot a plan for building a Theatre near Wellclose Square, in which he supposed himself authorised to perform Plays under the sanction of the Governor of the Tower, it being in that district. The Theatre was finished, and opened in the Summer of 1787, with *As You Like it*, and *Miss in Her Teens*; but the Managers

of the Theatres-Royal in the west end of the Town justly considering this as an invasion of their property, took every step to suppress it ; nor has any regular Drama been represented at it since, although other amusements of *singing, dancing, &c.* similar to those of Sadlers Wells House, have.

This contest between the three Theatres Royal and the Royalty Theatre, as it was called, produced much invective, and a long paper war, in which our hero was obliged to yield, though supported by many gentlemen of fortune. When he found he could not exhibit at the Royalty Theatre, he performed at Worcester, and other parts of the country ; and afterwards at the Hay-Market and Drury-Lane.

His own extravagance had always kept him in an involved state ; and this was too good an opportunity to let slip. He therefore consented to be confined in the King's Bench for debts, giving out that they were contracted for the Royalty Theatre.

Theatre. He is supposed to owe between six and eight thousand pounds.—His creditors have offered to set him at liberty; and allow him five hundred pounds per annum to live on, if he would appropriate the overplus of his theatrical emoluments towards the liquidation of his debts: this, we are told, he refused to do.

In Term time he gives a *Miscellaneous Entertainment* near Covent-Garden, and as the Circus is in the rules of the King's Bench, he has performed there, and is now Manager, at twenty-seven pounds per week, where he lives in great stile with his family.

His female connections were at one time very extensive, but now reduced to his wife and Mrs. R——, who lives near Soho. He has a numerous and a beautiful family, most of whom are now arrived to maturity; particularly two of his daughters, who are remarkably handsome.

Mr. JOHN PALMER is indisputably the

most general Actor living. Tragedy, Opera, Comedy, Farce, or Pantomime, he represents with great ease, and always pleases. *Stukely, Glenalvon, Joseph Surfarce, Colonel Feignwell, The Englishman in Paris*, and many very opposite characters he performs with the most just and happy effect:—he is often excellent, and never below mediocrity. He has an uncommonly quick memory; and was always ready to undertake any part to oblige either the Manager or Actor; and upon the whole he was a most valuable acquisition to a Theatre.

Miss

MISS FARREN.

WHEN an affectation of Nobility characterises persons of humble birth, the natural pride of mankind disposes them to ridicule such pretensions.—To Miss FARREN, a Narrative of her Life must, under the impression of this idea, prove extremely disagreeable. The subject shall be treated without asperity; but a statement of facts is necessary to acquit us of the imputation of partiality.

This Lady's father was a Surgeon in Cork.—An early fondness for the Drama, induced him to quit that city, and commence an Actor in an itinerant Company in England; and during a campaign at
Tewkes-

Tewkesbury, he married Mrs. FARREN, at whose house he lodged, and who then kept a shop for the sale of haberdashery.— Mrs. FARREN was born at Liverpool.— After their union, it was natural to suppose, they both went on the Stage; but Mrs. FARREN was more remarkable for her *prolific*ation, than for any display of dramatic talents. She produced her husband three daughters and a son, when he died in circumstances of extreme indigence.

Left without friends, and even without abilities, to procure a comfortable subsistence for a numerous family, Mrs. FARREN struggled with great fortitude; and though she experienced the most poignant poverty, yet she fulfilled the duties of a mother, with the utmost tenderness. As her situation in the *Corps* to which she belonged, was very inferior, so were her profits; and whenever her children were capable, she put them on the Stage, that their exertions might contribute

tribute a small pittance to the general stock.

Her eldest daughter KERRY, first checked her hopes, by displaying great vivacity and sprightliness in the parts of *Girls* and *Chambermaids*: while BETSEY (the subject of these Memoirs) was much caressed, in personating King Edward the Fifth, in *Richard the Third*, and similar parts: at the same time, she discovered a very agreeable voice; but their indigence was still exceedingly depressing.

From this state of misery Mrs. FARREN endeavoured to emancipate herself and children, by applying to Mr WHITELEY, a celebrated Manager then at Chester. This gentleman's Company was full; but he readily recommended them to Mr. YOUNGER of Liverpool, and from the report which had reached him of KERRY FARREN's merit, he engaged the family.

Miss BETSEY FARREN, at the age of fifteen, made her debut at Liverpool in

Rosetta,

Rosetta, in *Love in a Village*; but such was the poverty of her wardrobe, that the ladies in the Company, it is remembered, were obliged to subscribe each a proportion of apparel, before she could be properly equipped. So much may great merit and superior talents be depressed by poverty! She next performed *Lady Townley*, and pleased Mr. YOUNGER so well, that he procured credit with his tradesmen, for what cloaths any of the family might stand in need of.

Mr. YOUNGER, not content with this, he, besides advancing her salary, took every step to promote the interest of our Heroine.

Miss FARRER continued a great favourite with the people in Liverpool, and the Manager had her interest so much at heart, that he obtained an engagement for her with Mr. COLMAN; and she made her first appearance at the Hay-Market Theatre in the Summer of

1777.

1777, the same season with the late Mr. HENDERSON. Here she relinquished all claim to salary, from the consideration of having her choice of parts, and acquired the reputation she now so justly retains, of a first-rate Actress.

After succeeding so well at the Haymarket she was engaged at Covent-Garden Theatre, where she performed Tragedy with the late Mr. DIGGES, and in a short time afterwards became a member of Old Drury, through the interest of her friend YOUNGER, who was at the time Stage-manager at that Theatre.

Here she held the rank of first tragic Actress, and represented *Juliet*, the *Fair Circassian*, &c. with great and merited applause. In Comedy, she stood next to Mrs. ABINGTON; and when that Lady went to Covent-Garden Theatre, Miss FARREN was considered an excellent, if not an equal substitute. It is probable, however, that her own merit, though heightened

ened by a nice and critical observance of Mrs. ABINGTON's manners, would never have raised her to the eminence she now holds; or, at least, would never have attracted so much public attention, had she not kindled a flame in the breast of the Hon. C. J. Fox.

About this time the British DEMOSTHENES paid her particular attention, and frequently dangled whole evenings behind the scenes, for the sake of her company; but after one season's pursuit he gave up the chace, and was succeeded by Lord DERBY, who, it is said, very much approved his resignation.

This nobleman immediately avowed the most sincere attachment; and took every means of promoting her interest. He not only spoke to the Managers in her favour, but induced Lady DOROTHY THOMPSON, and Lady CECILIA JOHNSTON, to become her patrons. This raised her importance in the Theatre; and Mr. KING, who about
this

this time was appointed Manager, was proud to instruct and advance a lady so much noticed by the fashionable world.

An elegant copy of verses was handed about town at this time, dissuading her from an attachment to Lord DERBY, as too early in life to *play* "DARBY and JOAN." Elevated to the very first circles, she now became anxious to rival those of the highest rank and fortune in every female and polite accomplishment; she applied, with such indefatigable pains to improvement, that she is now justly considered as a finished pattern of female elegance and fashion.

A few years ago his Grace of RICHMOND, desirous of having private Plays performed at his house in Privy Gardens, in which Lord DERBY, Lord HENRY FITZGERALD, and the Hon. Mrs. DAMER, were to take the principal characters, Miss FARREN was appointed to preside over the stage business, an employment of which

she was fond, as introducing her to men of the Nobility in the Kingdom, and thereby giving her an importance unknown to any Theatrical Cotemporary. Miss FARREN still is honoured with the patronage of the Great.

From this period she has been caressed by a long list of fashionable ladies, a circumstance which seems to be her greatest ambition. She has a house in the vicinity of Grosvenor-Square, keeps her carriage, and mixes familiarly with the first characters of the *beau monde*.

It is certain that she has returned the favours of those who knew and relieved her early wants; but, it is said, *with no inconsiderable share of hauteur*.

Miss FARREN has played with great *eclat* in Ireland, where she was also much noticed by the Nobility.

The love system of Lord DERBY and Miss FARREN is supposed to be perfectly *Platonic*; and should *one event* take place,
it

it will probably crown this favourite of the Public with the *Coronet* of a Countess.

As an Actress, Miss FARREN possesses great merit; and is, indisputably, the best representative of a Fine Lady now in the London Theatres. Her person is tall and genteel, but rather too thin; her face is expressive and beautiful; her voice is powerful, though mellow and feminine; her pronunciation is perfectly articulate; and she is, undoubtedly, the most correct speaker of any Actress living. She is likewise unequalled in parts of sentimental distress, such as *Indiana* in the *Conscious Lovers*, *Cecilia* in the *Chapter of Accidents*, &c. &c. although she now seldom appears in them. The extreme prudence, and exemplary conduct of her late years, entitles her to the highest eulogium.

Mr.

MR. LAMASH.

THERE are several Gentlemen on the Stage who neglect the fairest opportunities of attaining perfection in their respective walks. When once they barely please, they never think of further improvement; but, flattered by their own vanity, and the negative approbation of the Public, are contented to creep on without endeavouring to extort those electrical bursts of applause—the most positive assurances of exquisite merit.

With every requisite to form a complete Actor in genteel Comedy, and with powerful interest to accelerate his advancement, Mr. LAMASH has only been regarded as an useful Actor. His father, who was
French

French Tutor to the Duke of GLOUCESTER's children, taught him fencing, and some polite languages, as he intended him for his own profession. A natural inclination for the *beau monde*, rendered him incapable of the patient office of a teacher, and soon pointed out the Stage, as a sphere better adapted to dissipation, and the display of his bewitching person, which was indeed very handsome.

Mr. GARRICK intrusted him, and brought him forward at Drury-Lane; where all thoughts of the Drama were soon obliterated by the more agreeable thoughts of the fair sex. He became an uncommon favourite with the late Mrs. BADDELLEY; and was afterwards doated on by the Mistress of a Foreign Ambassador; but the lady who sacrificed most liberally to his charms, was the celebrated KATE FREDERICK, then kept by his Grace of QUEENSBURY. That lady gave

him many elegant presents ; often desired his Grace to wait in the next room until LAMASH was gone ; and, intending to go to the Continent with him, she was arrested on Westminster-Bridge, by the Duke, who was extremely fond of her.

When Mrs. FREDERICK died, he formed a connexion with Miss SMITH, the daughter of a Linen-draper, who has lived with him ever since. The extravagance he had indulged in, at the expence of his frail friends, he now found himself incapable of relinquishing or supporting. This produced numerous duns, who forced him to fly from his engagements at Drury-Lane and the Hay-market, about eight or nine years ago.

From London he went to Edinburgh, where he was well received as an Actor ; but a fondness of extolling his own importance, rendered him obnoxious to those who knew him. Horses and dogs he kept, and affected to be the sportsman, the beau,
and

and the man of fortune. The expence incurred by his follies, and a consciousness of being disliked as a private character, induced him to think of some other expedient than his own merit, or the attraction of a play, to fill the Theatre on his benefit night. He directed Mrs. LAMASH to go to Lady ELPHINSTONE, who had great sway among the gentry, and tell a lamentable story of being daughter to an Irish Peer, but having fallen in love with her dear PHILLY, and married him, her family had entirely disowned her. — She begged pardon for the freedom she had taken, to which she could only have been forced by the want of those necessities she had been accustomed to in her happier days---She humbly solicited their patronage; but, at the same time, requested that the application might be kept secret from her husband, as he was very high spirited.

Moved by her tears, but more by the appearance of a *Noblewoman* in distress,
 Lady

Lady ELPHINSTONE not only took tickets and entertained her, but gave her letters of strong recommendation to all the genteel families in Edinburgh; and as the natives of Scotland pay great veneration to Nobility, the Boxes, on his benefit-night, were crowded with all the fashionable and humane people in town, but the Galleries were nearly empty.

After strolling several years, ever talking of his horses, dogs, noble kindred, &c. he was re-engaged for Drury-Lane, at the beginning of the season 1787, to perform Mr. DOOD's characters, who was then dangerously indisposed; but at the commencement of the present year he was again obliged to disappear, for the trifling sum of seventeen pounds, although, the day before, he had paid sixteen guineas for two miniature pictures.

His merit lies chiefly in representing *Frenchmen*, but in *Fops* or *Gentlemen*, he bawls too much to please a London audience.

Mrs.

MRS. JORDAN.

WHEN Genius raises an individual from obscurity to fame, the Public naturally become impatient to know every particular incident in the Character that has been fortunate enough to *force the Passes* to Distinction; and the most trivial anecdote affords a degree of pleasure, as tending to develop the history of Human Nature in the progress of Society. This avidity of curiosity, however, frequently defeats its ends, and gives currency to unauthenticated facts, and the most improbable fictions. There is a natural pride in Human Nature, which stimulates a wish to aggrandize what is little, and conceal

conceal what is low——The old adage, that “ Truth lies at the bottom of a Well,” is in the constant experience of the Biographer; and he ever finds it a task of difficulty to invite her from the depth of her recesses. The General, the Statesman, and the Poet, who happen to be splendidly descended, proudly *challenge* examination and enquiry, while the Heroes of Mimic Life, from a frequent consciousness of obscure origin, and a certain ridicule attached to the profession of a Player, *under the rank of the very first class,* are ardently *solicitous* to throw a veil over their earlier years, and invite attention only to meridian splendour. The history of the first dawn of Genius, and the aids by which it is cherished to maturity, is made a sacrifice to human pride, and thus lost to the instruction of the world.

Mrs. JORDAN has the merit of becoming humility;—her conduct, at least, is far removed

removed from disgusting ostentation, so common to her professional cotemporaries; and, as she has often been the subject of much acrimonious fallacy, we shall endeavour to relate with *fidelity*, the leading circumstances of her life.

This Lady's mother was the Daughter of a Welch dignified Clergyman; her beauty and simplicity kindled a passion in the breast of a Captain BLAND, a gentleman of fortune, and great personal accomplishments, who was at that time on duty in Wales.—She eloped with him to Ireland, where they were married, though both under age.

They lived many years together in great happiness, and nine children were the fruits of their affection, one of whom is the present Mrs. JORDAN. Whether Captain BLAND had expended his fortune, or that he was tired of his wife, we cannot decide; but his father, Doctor BLAND, a *civilian* in Dublin, procured the marriage to be annulled, as being made in
mino-

minority, that his son might receive the hand of a lady of great fortune, who had long been his known admirer.

The father of our young Heroine, who had by this time attained to the rank of Colonel, was no sooner exonerated from his original matrimonial contract, than he entered into another with the nymph who adored him, and whose wealth enabled him to move in a more splendid stile;—while the unfortunate deluded lady was sent back to her place of nativity, with her little ones, and a small sum was allowed for their maintenance.

Notwithstanding the riches the Colonel acquired by this new alliance, he never enjoyed his former serenity of mind with his second wife; and whether from a mental or bodily disorder, he died soon after.

The second Mrs. BLAND had secured her fortune; and, on the demise of her husband, refused the smallest assistance to his

his children. Colonel BLAND's friends, however, with more humanity, did something for them ; but left their mother totally unprovided for ; and Miss BLAND, (the present Mrs. JORDAN) with commendable spirit, and the hope of supporting herself and parent, determined to attempt the Stage for a livelihood.

Her first appearance was in Dublin, but fearful of drawing any odium on her family by commencing Actress, she assumed the name of Miss FRANCIS : and though her efforts were little encouraged, she entered into the spirit of the Profession ;—studied a great variety of characters, and perfected herself in all the accomplishments necessary to constitute a first-rate Performer.

In this situation she unfortunately attracted the notice of one of the Proprietors of the Theatre, who, perceiving he met not with that encouragement he conceived himself entitled to exact from an in-

ferior Performer in his Company, found means to seduce her to the house of one of his dependants, where she was forcibly detained till every unfair advantage was taken of her defenceless situation. No sooner, however, was she released from so cruel and infamous a treachery, than she fled from Dublin, and accompanied by her mother, went to Leeds, where the York company were then performing.

She immediately sent for the Manager, and solicited an engagement.

Mr. WILKINSON asked her, for what department of the Drama she conceived her talents best adapted? Whether Tragedy, genteel or low Comedy, or Opera. She answered *to all*. WILKINSON, with a smile that indicated a want of faith in her assertions, promised her, however, an immediate trial, and hastened back to entertain the company with a description of his little female *Proteus*. Her name was inserted in the bills for *Calista*, in *The Fair*

Fair Penitent—to sing after the Play—to perform the *Virgin Unmasked*—and the better to conceal her retreat, she changed her name to Mrs. JORDAN.

The public curiosity was greatly excited, and the house crowded on the night of her appearance. Mrs. JORDAN performed *Calista* with great spirit and grace, and the audience were highly pleased with the whole of her performance. The Manager considered her as a valuable acquisition, and actually gave her a salary of 15s. per week, his highest not exceeding a guinea and half.

Hither, however, the resentment of her persecutor still followed her; and as she had quitted Dublin before the expiration of her articles, she was threatened with an arrest, unless she immediately returned. In this crisis Mrs. JORDAN experienced the humanity and benevolence of Mr. SWANN, an elderly gentleman, well known and universally respected, who, after a strict in-

quiry into the circumstances of her situation, being convinced her misfortune was not occasioned by her own conduct, but by the artifices of others, actually released her from the apprehensions of a prison, by paying the sum of 250l. the forfeiture contained in her agreement, and ever after manifested to her the most parental affection, and the sincerest concern for her welfare and interest.

- She continued in this Company three years, gradually improving till her rank and income were the highest at that Theatre, when Mr. SMITH, late of Drury-Lane, happening to see her at York Races, was so pleased with her abilities in Tragedy, that he obtained for her an engagement at 4l. per week, to play second to Mrs. SIDDONS.

- She soon perceived, on her arrival in the metropolis, that her reputation in the line in which she was engaged, was likely to place her *second only*; and as she knew her talents
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in Comedy had given universal satisfaction, and that every new Performer in London was permitted to make choice of a part for their first appearance, she determined attempting "*The Country Girl*," a part that had long lain neglected, though abounding in wit, intrigue, and humour. The peculiarity of the character, and the novelty of such a line of acting, aided by Mrs. JORDAN's inimitable powers, surprised the Public with new scenes of the Drama, which had been regarded with indifference, but which now appeared the legitimate offspring of the Comic Muse.

Novelty is the very soul of the Stage. The best Pieces and the best Performers pall by being too often seen; and great as Mrs. JORDAN undoubtedly is, much of her success may be attributed to the new line of acting she has introduced; for though "*The Romp*," "*The Country Girl*," and "*The Virgin Unmasked*," had been represented before, they had never been so

much followed. The Managers *doubled* her salary; but even 8l. a week was a small sum for the money she brought the House. She remonstrated, but the Managers very fairly replied, that the various persons they engaged at large salaries, and who on trial proved useless, justified their adherence to such bargains as were likely to reimburse them: they, however, raised her salary to 12l. per week, and granted her two Benefits in the season, at one of which, among other valuable presents, she received a purse from the Club at Brooks's.

In 1788 this magnet seemed to abate something of its former effect; but an excursion to Cheltenham in the succeeding Summer restored its attractive powers. An elegant and valuable medal was presented to her by the Nobility and Gentry at that delightful watering-place, as an acknowledgement of the pleasure she had afforded them. She resumed her station the following Winter in London with renovated

novated allurements, and may be said to have fairly beat *Melpomene* out of the field.

Her astonishing success is believed to have created great uneasiness in the house of KEMBLE, who dislike the Comic Muse from her evident antipathy to them. Every opportunity was sought of insulting *Thalia*, by abridging the importance of Mrs. JORDAN. She withdrew herself from the Theatre, and is said to have been offered a *carte blanche* by Mr. HARRIS. Previous to accepting it, Mrs. JORDAN, however, stated her grievance to Mr. SHERIDAN, who settled her at a salary of 30l. per week.

Mrs. JORDAN performed last Summer at Edinburgh, when JACKSON the Manager attempted raising an odium on her for not performing on the nights she had promised *gratis*, and from which she was prevented by the death of her mother. His design, however, was obvious; and an Edinburgh audience will not be deprived

prived of their favourite, by the parsimony or caprice of an unpopular Manager.

Her affection for her mother, who had ever been an indulgent parent, was extremely warm, and consequently she felt the most poignant anguish at her loss. Her grief, perhaps, found some relief in the ebullitions of her Muse: for we find the following lines, written by herself, were lately published in the *Edinburgh Herald*; and though we will not investigate Mrs. JORDAN'S Poetical talents, yet as they were exerted to perpetuate the memory of a mother, we think they deserve every indulgence.

BE ready, Reader, if thou hast a tear,
Nor blush if Sympathy bestows it here;
For a lost Mother hear a Daughter's moan,
Catch the sad sounds, and learn, like her, to groan;
Yet ev'n those groans, sad echoes all to mine,
Must prove faint Off'rings at so dear a Shrine!

If feeble these, how feebler far must be
 The Tribute to be paid by Poesy :
 The bleeding heart that's whelm'd with real woe,
 Affects no flow'rs near Helicon that grow ;
 Sobs and swell'n sighs ill suit smooth number'd Lays ;
 The Tear that waters Cypress, drowns the Bayes .

Hard, then, must be the task in mournful verse,
 The Praise of a lost Parent to rehearse.
 Mild, suffer'ing Saint, exemplary thro' Life,
 A tender Mother, and a patient Wife ;
 Whose firm Fidelity no wrongs could shake,
 While curb'd Resentment was forbid to speak.

Thus silent Anguish mark'd her for her own,
 And Comfort coming late, was barely known ;
 It like a Shadow, smil'd, and slipp'd away—
 For churlish Death refus'd to let it stay ;
 A two-fold Dart he levell'd, to destroy
 At once both Mother's Life, and Daughter's Joy.
 Better a double Summons had been giv'n,
 To wipe out Sorrow's score, and make all ev'n,
 By kindly calling both at once to Heav'n. }

D. J.

Some disputes having arisen respecting
 the age of Mrs. JORDAN, the Register
 was searched, by which it appears, that
 she

she is now just fix and twenty. Since her success in London, she has received a considerable addition to her income by the death of a near relation of her mother, which, together with her theatrical emoluments, amount to upwards of three thousand pounds per annum.

Whether from attachment or other motives, we cannot say, but it is well known, that she has refused many splendid offers; and more than once an honourable alliance, with a *title*. Inclination with her seems to be superior to interest, as she has formed a connexion with a gentleman, but of what nature, at it is impossible for us to ascertain, it would be improper to speak here.

In private life she is respected and caressed by many persons of the first rank and character, who are pleased with her conversation, which is, however, rather sensible than sprightly.—She has no improper pride, nor is she like some of her cotemporaries,

raries, fond of appearing a little something among the great. The brightest part of her character is, that she is kind to her relations, and generous to the needy. —And *Humanity*, says the Moralift, is not only an indication of a feeling heart, but the strongest criterion of virtue.

Mr.

MR. DIGNUM.

IT is ever the fate of merit, to incur the obloquy of the envious dunce, who delights in exposing the pristine indigence or ignorance of successful adventurers; while the wise and generous *double* their encomiums on him who has surmounted the greatest difficulties. Mr. DIGNUM was, unfortunately, bred a Taylor; a circumstance that has often afforded jests in the Green Room; nor have his friends before the curtain overlooked his *quondam* occupation. The desire of *Sir William Meadows*, in *Love in a Village*, that his son should go and plant Cabbages and Cucumbers, has sometimes produced more risible effects than the author expected.

Such

Such public *sarcafms* would have driven many blushing candidates from the Stage; but Mr. DIGNUM, whose feelings are not the most delicate, instead of being confused, apparently participated in the laugh; and, from insensibility, overcame the prejudices that, perhaps, could not have been resisted by fortitude.

This Gentleman's father was a Master Taylor in Wild-Street, to which business he bred his son as soon as he could wield the needle; and he was arrived at great proficiency, when his voice was distinguished in singing at the Roman Catholic Chapel in Duke-Street, where his family constantly attended. He was recommended by some persons of the same religious persuasion, to Mr. LINLEY, who took him as an apprentice.

Misfortunes in trade drove his parents to great difficulties; and as his only support, during his musical probation, was from them, he was frequently obliged to

take a lesson from Mr. LINLEY as a breakfast; and to sing a song instead of eating a dinner. The happy day at last arrived, and he made his first appearance in *Young Meadows*, at Drury-Lane, with such *eclat*, as established him at a good salary, and was the occasion of the Opera running several nights; and now, instead of being pushed about by the scene-shifters, as had formerly been the case, he was admitted into the Green Room, and looked on as the first singer in his line.

The joy his family felt at his success may easily be conceived, as their pecuniary concerns were much embarrassed, and for some time they had looked to the talents of their son as their only relief: nor were they disappointed, for he discovered the greatest filial affection, and, in fact, supported them.

Having severely felt the bitter pangs of an empty stomach and pocket, he resolved now to compensate for his former short allow-

allowance. In the forenoon he would eat a mutton chop at one house, a basin of soup at a second, and a beef stake at a third, and by this means he became very corpulent. There was, however, one convenience attending his indulgence of appetite;---if wanted at rehearsal, he was sure to be found in some Chop-house near Covent-Garden, reasoning with the Cook-maid, or contemplating the beauties of the larder.

Whether wounded by Plutus or Cupid we cannot say, but he entered into the holy state of matrimony, a few years since, with Miss RENNET, the daughter of an Attorney, with whom he received a handsome fortune.

Mr. DIGNUM's ideas of acting are, indeed, mechanical. When he found his body growing very bulky, he observed to some of his brethren, that it was troublesome to be always placing his right hand on his heart, and wished to know if his

left would not do as well; but this produced such an immediate effect on the muscles of his friend's face, that, with shame, he relinquished his design of improvement.

His voice is a soft agreeable tenor, but rendered somewhat unpleasant by being formed too much in his throat. Mr. LINLEY enabled him to acquire fame at the commencement of his theatrical life, but he has discovered no desire of increasing it since. The corpulence of his person, and the success of Mr. KELLY, have thrown him into the shade; though he is yet, in some degree, a favourite of the Town.

Mr.

MR. FAWCET,

WHO is descended of reputable parents, was born at High Wycombe in Buckinghamshire. At an early part of his life he was apprenticed to the celebrated Doctor ARNE, who engaged him at Drury-Lane under Mr. GARRICK, in 1760 ; but a dispute arising between those gentlemen, relative to Miss BRENT, FAWCET was neglected, and after remaining two seasons, he was engaged by Mr. BEARD, for Covent-Garden, where he made his *debut* as *Dametius* in *Midas*, and proved a tolerable assistant in the run of the Piece.

About this time GIARDINI, Doctor ARNE, and others, had formed a scheme of performing *English Operas* at the King's Theatre, in the Hay-Market, for which purpose TENDUCI and PINETTI were engaged as Principals, and FAWCET being at the Doctor's disposal, was likewise articulated for the new undertaking; but the Managers of the Theatres-Royal having more interest than the new Adventurers, frustrated their plan, and when FAWCET's term expired with the Doctor, Mr. GARRICK re-engaged him at Drury-Lane, where he has continued ever since.

Though Mr. FAWCET cannot claim distinction as an Actor, yet he is very useful on the Stage; and as *Old Kent* says in *King Lear*, "The best of him is diligence," no man being more regular in his business; to confirm this assertion, we need only add, that in a service of thirty years, he is not remembered to have paid
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one shilling forfeit for neglect of duty; and as punctuality is as necessary in a Theatre as in a Banking House, it should equally be esteemed by the Conductors in the one as in the other.

Mr. FAWCET has, at different times, performed upwards of twenty Summers in Richmond, where he has often taken the lead as a Singer, in *Young Meadows*, *Lord Aimworth*, &c.——indeed he has appeared in some parts of importance in London, among which may be mentioned *Mungo*, in the *Padlock*, *Simkin*, in the *Defenter*, *Solomon*, in the *Quaker*, &c. and if he does not maintain a conspicuous station as a Performer, he at least proves himself an useful substitute in cases of emergency.

His attention to the duties of a father, and of a son, should not pass without eulogium; nor should his philanthropy in being the principal in obtaining a Benefit
about

about four years ago at the Hay-Market, for a lady who once was as high in estimation, as a Singer, as a BILLINGTON, or a CROUCH, but who had fallen into the most pitiable indigence, be looked over in silence, for it was through his exertions that she cleared upwards of seventy pounds by it.

Miss

MISS TIDSWELL.

THE few laudable employments to which indigent females can turn, accounts in a great measure for the numbers we see parading the streets for the purpose of prostitution, with chearfulness in their looks, but generally melancholy in their hearts. The Stage affords an honourable subsistence to those young women who have been genteely educated: and from necessity only did Miss TIDSWELL embrace the profession.

She is a native of this Metropolis, and the daughter of an Officer who lived in great elegance, and who sent her to France to be educated; but when he died, he left
his

his family almost destitute. As the means of obtaining a livelihood, she was recommended to Drury-Lane Theatre, and and having no great opinion of her talents as an Actress, she chose the trifling part of *Leonora*, the attendant in the *Mourning Bride*, for her *debut*, which was about eight years ago ; and since that time she has officiated in any little characters that the Manager chose to give her.

Her Summer excursions have been generally confined to Liverpool, where although she does not figure in the first line upon the boards, yet she maintains in private life a very respectable character. We frequently see her in parts the most obnoxious to human nature ; such as *Courtézans*, and those of the most sanguinary kind, as *Leonora* in the *Inconstant*, and *Louisa*, in *Love Makes a Man*, &c. &c. Though we must hold in abhorrence those characters, however chaste the person who represents them, yet as they certainly

tainly must be represented by somebody, and when we consider that the Manager is absolute, we should separate the Actress from the woman, and applaud her discretion for not displaying those wanton gestures which naturally distinguish that description of women, and would prove extremely offensive to female delicacy.

Mr.

MR. MADDUX.

IT would be equally difficult, as useless, to explore the origin of all our Stage Heroes; the profession itself is superior to such enquiries; for like the Sea Service, no man is refused for want of birth or morals, provided he is but able bodied: indeed were any other kind of scrutiny necessary, the Public would find themselves much abridged of their entertainment, and the talents of many an excellent Actor be consigned to oblivion.

As Mr. MADDUX moves in the humblest sphere of an Actor, and can scarcely be known to the generality of our Readers, we have not been so curious in investigating his Memoirs. He is a native of Cheshire,

shire, where he followed the occupation of a Schoolmaster!—a *strange transformation*—that one whose office it was to curb folly, and teach prudence, should himself fall into the absurdities he decried.

To particularize his *entrance* into the Drama, and the progress of his fame, which was never great, would be considered an obtrusion. He made his first appearance at Norwich, and for many years performed in Liverpool, Manchester, Birmingham, &c. where he was greatly respected for his private conduct; and on the death of Mr. CHAPLIN, last Summer, he was engaged by Mr. KEMBLE, for Drury-Lane. His List of Parts, as they are insignificant, is very numerous, but none of them are even conspicuous enough to excite the enquiry of the spectators.

MR. BURTON.

AN unquestionable thirst for *Bacchanalian potions*, generally occasions a multiplicity of vice and distress, but in our present subject we behold one whose predilection for the *cup* obliterates all other ideas, and whose libations have at least had the good effect of preventing his being involved either in amours or quarrels. He enjoys his draughts *solus*, and if he cannot reform his brethren, he continually blushes for their imprudence.

His father, who was a very old Actor at Drury-Lane, was greatly befriended by Mrs. ABINGTON, when in her most splendid career. Our hero was initiated in the
pro-

profession whenever his infant powers could be brought into use; and with such excellent models before him as GARRICK, SHUTER, YATES, and WESTON, beside that, from his early introduction, his abilities could not be cramped by fear, it might have been expected that he would have turned out a Comedian of some reputation. The contrary, however, has proved the case; for, with natural talents to excite applause, he, by an apparent neglect of study, seldom attracts much notice, and, indeed, a tolerable salary, to enable him to gratify his favourite passion, is evidently his principal object. He abstracts himself from society; and the only virtue he can boast of, is, that his natural turn for solitude and his bottle, renders him very inoffensive.

There are, notwithstanding, some little parts that he distinguishes himself in; particularly *Thomas*, in *The Irish Widow*, and *Daniel*, in *The Conscious Lovers*; but

as he does not display similar merit in similar characters, it is probable that he is only a copy; for, indeed, he has nothing, either in his life or abilities, that is original.

Miss

MRS. WARD.

IN the drama, like other spheres of life, we see merit rise from the most obscure corners, and eclipse those who, by public approbation, and their own opinion, were unrivalled in the profession. It will, perhaps, scarcely be believed, that Mrs. WARD was formerly in such estimation at Liverpool, that she spurned the powers of our immortal SIDDONS, as inferior to her own, and repeatedly contended for tragic characters, in which she imagined herself more successful than the Melpomene of the present day. But great, very great indeed is the change. Mrs. SIDDONS has now reached the very summit of theatrical reputation, while Mrs. WARD must content herself with treading in the humbler

characters of the drama, and being considered as an useful, and not an excellent Actress.

Miss HOARE was a Mantua-maker in Liverpool, when she first was seized with the unapeaseable itch for acting. Her exterior and her confidence impressed her friends with a high opinion of her talents; and before she had studied long, she was introduced to Mr. YOUNGER, who approving the specimens she gave him, brought her forward with every advantage that it is in the power of a Manager to give. She pleased her auditors, and in a short time ranked as the first Actress in the Company. Over Mr. YOUNGER, who always paid great deference to the fair sex, she acquired an uncontrollable ascendancy, and insisted on a previous choice of parts to Mrs. SIDDONS, who was about that time engaged for Liverpool, from CHAMBERLAIN and CRUMP's Company.

Mr.

Mr. WARD, who had formerly been a Printer in London, but who now figured as no inconsiderable Comedian in this Company, conceiving a *penchant* for Miss HOARE, addressed, and married her; and Mr. YOUNGER, who was equally solicitous to promote the fortunes of others, as to promote his own, obtained her an engagement in Drury-Lane Theatre, where, if she found less dignity in the Drama, she found a more solid gratification—a genteel salary.

On the first opportunity, Mr. YOUNGER likewise brought her husband to London, who, confident of his great powers, and eager to step at once into the first rank, selected *Ranger* for his *debut*, a character that requires various and rare talents, and a character about which Mr. WARD and the Public differed so widely in opinion of his performance, that he was immediately thrown on the shelf, as inadequate to the task he had undertaken; but had he attempted

tempted a less conspicuous line, in which he has considerable ability, he might, at this day, have been an approved Actor in London, instead of being discharged at the conclusion of the season.

On the death of Mr. YOUNGER, Mrs. WARD directed her attention with so much success towards his Successor, Mr. KING, that many eminent characters were given to her. *Jane Shore*, *Mrs. Lovemore*, and all parts next to Mrs. SIDDONS and Miss FARREN she represented. The applause bestowed on her was not, indeed, very great; but the town knew it was from necessity she was advanced; and while she was delighted with the consequence given her by the Author, the more celebrated Actresses were equally pleased with the conviction, that there was no danger of her attracting the attention of the House from their superior merits.

Mrs. WARD is sister to Mrs. SAGE, who some years ago went up in a Balloon
from

from St. George's Fields. Her husband has, we believe, purchased a Share in the Manchester Theatre. As he is obliged to perform in the country, and she will not relinquish her town engagement, they live very little together, but not the less happily.

In person, Mrs. WARD is rather tall and genteel; her deportment is easy, and not ungraceful; her countenance is naturally grave; and were it not for a weak, broken, disagreeable voice, she would be an Actress above mediocrity; but she can only be considered as useful. She very often performs and never offends; and is certainly a valuable Member of the Theatre.

Mr.

MR. MOODY.

A Desire to excell, is almost a leading principle in every breast. We often mistake inclination for genius, without weighing the force of our powers, or the depth of our abilities. The Hero of these Memoirs, were his desires alone consulted, would have fallen an early victim to this error; and instead of being what he is, one of the greatest favourites of Thalia, might have ranked at this day among the most humble votaries of Melpomene.

Mr. MOODY was born in Cork, in the kingdom of Ireland. His father's name was COCHRAN, who followed the profession of a Hair-dresser, in that town, and brought

brought up this, his eldest son, to the same trade, at which he worked many years after he was out of his time, in Tuckey's-street. These futile circumstances biography would probably have overlooked, did not Mr. MOODY often declare he is an Englishman, and born in Stanhope-street, Clare-market.

When he first felt an inclination for the Stage, unwilling to disgrace his family in a profession so disreputable as this is in Ireland, he set off for Jamaica, where he readily got admittance into a Company established at Kingston, and as he had his choice of parts, he claimed Tragedy, as the most favourable to his talents. Here he played *Hamlet*, *Lear*, *Romeo*, &c. with no inconsiderable reputation. Whether it was that Mr. MOODY acquitted himself with merit in these characters, or the people of that country not having their tastes polished enough to be sufficient judges, must be left undetermined. However,

ever, he was the favourite of the people, brought good houses, and after being many years amongst them, left them with that regret that is ever the result of previous satisfaction.

He had worn out his early prejudices sufficiently when he got to England, not to be ashamed of applying to the Managers of Drury-Lane. Here, however, he would have still claimed the buskin, did not he find that walk already overstocked. Contented, therefore, with being admitted a *servant of all work*, like many a Theatrical Genius, he was thrown on the shelf, only playing the under parts in Tragedy (where it is almost impossible to discover any traces of merit) and vulgar Irishmen. An opportunity at last exerted itself in his favour, that disclosed his comic abilities to the Public, by being cast for *Captain O'Gutter*, in Mr. COLMAN'S Comedy of *The Jealous Wife*. His humorous manner of supporting this character, assisted the

the run of the Piece, and got him great reputation, not only with the Public in general, but with the Bench of Critics.

He had not been very long placed in the favour of the Town, before the following event had nearly driven him from it: In January, 1763, several Gentlemen, headed by a Mr. FITZPATRICK, formed a design of enforcing half-price to be taken at all Pieces, except Pantomimes. For this purpose, they circulated a printed advertisement about the Coffee-houses in the neighbourhood of Covent-Garden, and because Mr. GARRICK would not immediately comply with their demand, when formally made in the Theatre, they proceeded to tear up the benches, and otherwise to demolish the inside of the house, by which the Manager was obliged to give up the Play, which was an altered one, and return the money.

The next night, being the first of *Elvira*, they renewed their scheme. Mr. GARRICK

came forward and consented;—but still they would have an apology from Mr. MOODY, for having been zealous in his Master's cause.—He came forward, and thinking to turn the business off with a laugh, said, in the Irish way, “ he was sorry he had displeased them, by saving their lives, in preventing them from setting fire to the house the preceding evening.” But this address had quite the contrary effect to what was intended, and the Half-price Party loudly insisted on his going on his knees to ask pardon; to which he answered, with great indignation, “ *I will not, by G—d.*”

Mr. GARRICK was so pleased with his behaviour, that on his coming off the Stage, he assured him of his income, though he might not be able to perform, as a great part of the audience were now his avowed enemies. But Mr. MOODY, not liking to rely on the generosity of the Manager,

Manager, waited on Mr. FITZPATRICK, who was at the bottom of all the mischief, and insisted on having satisfaction, either by signing a paper, acknowledging to have used him ill, or in any other way he thought proper. Signing the paper Mr. FITZPATRICK declined, but made an appointment with Mr. MOODY, to settle the affair amicably; and in the intermediate time, he wrote a condescending letter to Mr. GARRICK, acquainting him, that himself and friends were ready to support MOODY whenever brought forward; which they accordingly did, and he was again reinstated in public favour. The same Party, after a contest of several nights, soon after accomplished their design of forcing the Covent-Garden Manager to take half-price likewise.

To crown the hopes of his rising reputation, Mr. MOODY was reserved for *Major O'Flaherty*, in the *West Indian*, a Cha-

rafter he has supported with such judgment, as to divide the applause with the Author: and from this æra his fame has been fully established in London.

During the many years Mr. MOODY has officiated at Drury-Lane, he has prudently reserved a great part of his profits, to guard against the necessities of accident or old age. He was at one time extremely fond of gardening, and kept a pretty country-house, near Barnes Common, from whence he has been known to walk by the side of his cart, with his vegetable productions to Market, and inspect their sale.

His Dramatic merits are so well known, that it is unnecessary to describe them very minutely here. He is the first who brought the characters of Irishmen into great repute, and rendered them a distinct line for a Performer to acquire fame by. But now he seems less ardent in his endeavours to please. He often goes through his Parts
with

with a torpor bordering upon sleep; and the true cause of his continuing on the Stage seems rather to proceed from his love of a good salary, than an itching for fame.

MISS ROMANZINI.

THE diurnal publications have acquired so much influence over the Public mind, in Theatrical as well as Political affairs, that we see many Performers raised into great reputation by the panegyric of the Press.—A tolerable portion of merit is sure to benefit by it; but the eulogium of a Newspaper counteracts its intent, if the subject praised is totally undeserving of it. Hence we find the Sons and Daughters of the Sock and Buskin deprecating the vengeance of those agreeable and instructive, but too often corrupt engines; and since it so ably accelerates their preferment, we must pardon their solicitude for a *Puff*.

The

The Lady before us was first introduced to public life by a *Puff*, though one of a different description from that above alluded to. Mr. CADY, the Hair-dresser to the Royal Circus, heard and approved Miss ROMANZINI's voice, while she was a child; her vivacity was likewise conspicuous; and judging her capable of entertaining the Town as a Performer, he with little difficulty prevailed on her Mother, a poor Italian Jewess, to consent that she might be articed to the Managers, who being in want of Children to represent short recitative Pieces, readily engaged her, though at a very small income.

Little ROMANZINI was soon distinguished by her arch humour, and pretty manner of singing, from the rest of her cotemporaries. She gradually advanced in the opinion of the audience, and in the opinion of her employers, until she became the greatest favourite in her line at that place of amusement. Her Mother, indeed,

deed, lamented the obligation she was under of breaking the Sabbath ; but the necessity of obtaining a livelihood, she thought a sufficient justification.

When her term of probation expired, she was emulous to figure in more regular and reputable Dramas. Her talents had been spoken of in flattering language, and she was gladly accepted into Mr. DALY's Corps.—The people of Dublin were delighted with her sprightliness ; she gained upon them the oftener she was seen—and even the Manager, who dies for every lady he brings forward, felt, or feigned to feel a passion for this young Israelite : his visits and attention did not escape the timid eye of the Mother, who, apprehensive that her Daughter's virtue was in danger, took Mr. DALY aside, and remonstrated nearly in the following words :—“ *Vat dush you vant vit my little black ting ?—you are always running after and pulling my little black ting !—you have one very fine womans*
of

of your own, so I beg you will let my little black ting alone!"—This check had the desired effect; Mr. DALY not thinking the Lady worth making a noise about, gave up the chace.

When Mrs. WRIGHTEN thought proper to desert the Stage and her charming family, for a Vinegar Merchant in Tooley-street, the Managers of Drury-Lane found great difficulty in supplying the loss.—Among others, Miss ROMANZINI was engaged for that purpose, and she certainly has proved herself the best substitute. She soon ingratiated herself with the Public, particularly by her performance of the Page, in *Richard Cœur de Lion*; the song of "*The merry dance I dearly love*," gave great *eclat* to her, as well as to the Piece, which is never performed without the most flattering testimonies of approbation.

In the Summer of 1789, she went to Liverpool, where she succeeded with the same facility she had done in London and Dublin.

Dublin. She not only performed on the Stage, but officiated in Concerts; and eager to profit by the partiality of the inhabitants, she used all her cunning to procure a good Benefit. She knew there were a great number of Roman Catholics in the town, and that they liberally patronised those of their own persuasion; she therefore regularly displayed her devotion in their chapels. But a wicked Wag, by circulating the report of her being a Jewess, obliged her to sit sewing at her window every Saturday forenoon, to shew that she broke the Sabbath; and the better to contradict the assertion, she made her Mother buy a live pig in the evening, and go to every person with whom she could pretend business, and pulling the young *Sir Joseph Mawbey* by the tail, tell that it was for the dinner of her and her little black ting the next day.

By this artifice, her most sanguine expectations were exceeded: and such were the

the

the emoluments she received, and the promises made her, that she refused to return to Drury-Lane without an increase of salary, as she was offered a very genteel engagement at the Concerts during the Winter. Her request was, however, refused; and after a few weeks deliberation, she thought it most prudent to return to London.

The Characters in which Miss ROMANZINI's principal merit lies are, *Pert Girls* and *Chambermaids*. Her voice and manner of singing are extremely arch and agreeable; and although she cannot boast of her beauty or elegance of person, yet she is a very promising young Actress.

Mr.

MR. HOLLINGSWORTH.

MR. YOUNGER, who is mentioned in many different parts of this Work, but who never should be mentioned without eulogium, as no Theatrical man more eminently deserved it, was the early patron of Mr. HOLLINGSWORTH, who was recommended to him as a young lad, rather in want of some employment, and who had a turn for the Stage. This was enough to JOE YOUNGER, who immediately took him under his protection, and taught him to play some trifling parts in Covent-Garden. From thence he took him to Liverpool, where he had better opportunities of trying his talents, and where
he

he soon distinguished himself as a low Comedian.

But here an unfortunate accident had nearly banished him from the Stage for ever.—One evening, between the Play and Farce, while he was looking through the aperture made in the green curtain, there was an apple with a pen-knife stuck in it, thrown at him, the latter of which penetrated so deeply near his eye, that he was a long time confined, and it was generally thought that he would lose his sight.

After performing in Edinburgh, York, Manchester, &c. &c. where he was well received, and considered an excellent *Clown*, in Pantomimes, he was engaged in 1788 for Drury-lane, where he has convinced the Public that he possesses some merit in Comic parts. He is remarkably short in his person, but rather lusty; and as he has humour about him, it is probable he will rise in his profession.

MR. SUETT.

MR. RICH. SUETT was born in London; and his father, who was a Butcher, for many years officiated in St. Paul's Cathedral, not in pointing out the road to Heaven, but in pointing out the beauties and curiosities of that noble building. It is possible that he still fills the same situation.

Whether the Hero of these Memoirs was initiated in any particular business we cannot exactly ascertain, but he is recollected, while a boy, to have performed a little part at the Hay-Market Theatre as his first Essay; and to have sung at a Tea-Garden near the Borough.

Soon

Soon as he attained the appearance of manhood he became a votary of the Sock in the country, and in the York Company he acquired the repute of an agreeable low Comedian, and a sober respectable young man.

He was cotemporary with KEMBLE, and went to Edinburgh with that gentleman and the rest of the York Company, where he gave equal satisfaction as in Yorkshire. The agility of Miss WEST, a Dancer in the Theatre, rather than her beauty, about this time, agitated his affections:—he paid her great attention, and it was generally believed by the members of the Theatre, that he would marry her;—but when the proposal was made, though he did not decisively decline, yet he prevaricated, and shewed that though he admired the lady, his love was not so violent as to seduce him into matrimonial bonds.

He

He went for the Summer season to Liverpool; and Miss West, who inherits all the spirit of *Lady Pliant*, finding herself deserted, and sneered at by some of her fair friends, resolved on doing herself justice. She followed her faithless swain full of indignation, and attacking him with the most commanding loquacity, frightened him to a compliance.

Prudence in a private, and considerable merit in a public capacity, together with the influence of some friends, recommended him to the Managers of Drury-Lane; and he made his first appearance in *Ralph* in *The Maid of the Mill*, seven or eight years ago. Though he did not greatly excite the admiration of the town, he displayed such talents as procured him an engagement.

Since his introduction to a London Audience, he has increased his fame, though slowly, and he now stands next to Parsons in the particular line of acting, in

which he has most merit—old men, or Clowns. He is extremely thin in his person, and is a very good musician. In the country he was thought an excellent Singer, and he has performed *Lubin* in *The Quaker*, and other vocal characters at Drury-Lane.

Mrs.

MRS. EDWARDS.

TO a woman in London who is inclined to make the most of it, a pretty face is indisputably a fortune. By that alone, we see females advanced from the most abject situations to the most affluent and splendid. If examined minutely, the *Cyprian Dames* of this city will be found to be in general of very humble extraction. Beauty, in whatever garb, tempts the one sex, and riches seldom fails to prevail with the other. The drudgery of servitude is readily deserted by those young women whose minds are uncultivated by education; who dread not the resentment of

of

of relations; and who delight more in the tawdry dress of prostitution than the bread of virtuous industry.

To ascertain the parents of Mrs. EDWARDS would we conceive be very difficult, therefore we decline the task. Her first entrance into life was while quite a girl, and from the nature of her occupation she was christened *Match Matilda*, by the boys about Covent-Garden. As she advanced in years she disclosed great beauty, and pert vivacity, and a house-keeper in Bow-street conceiving that those accomplishments might be turned to advantage, persuaded her to give up the *piqued pointed brimstone business*, and decorating her with fine cloaths, sent her abroad for a more dishonourable purpose.

To follow her through every situation would, we presume, be as unpleasant to the Reader as to the Biographer. She always had an eye to promotion, and distributing

tributing her favours; for that purpose she became independent of the patroness; took lodgings of her own, and soon after captivated the heart of Mr. R—— an Auctioneer, who bidding very liberally, knocked her down as a piece of goods for his own house, and we believe he has kept her ever since.

As the Theatres are much resorted to by *public ladies*, Mrs. EDWARDS felt a *penchant* for the Drama, and languished for an opportunity of trying her powers on the Stage. He must be cold, indeed, who would listen with indifference to the solicitations of a pretty woman. Doctor ARNOLD was prevailed on, who after having her a short time under his tuition, brought her forward in *Captain Macbeath*, at the Hay-Market, about three years ago.

The applause she met with in that character was not so favourable as to rank
her

her a principal Singer ;—she, however, obtained an engagement, and performed second rate vocal parts and chambermaids, until last Summer, when she ogled Mr. WRIGHTEN, the Prompter at the Hay-Market and Drury-Lane, so effectually, that he used all his influence, and procured her a genteel salary at the latter Theatre.

An eagerness to rise in one's profession is greatly to be commended, and Mrs. EDWARDS spares no artifice to accelerate her advancement that a pretty woman can avail herself of. Mr. KELLY is an excellent Musician, and she an agreeable woman, therefore he has taken some pains to improve her. She personated several characters with ability last Winter, and particularly *Lucy*, in *The Beggar's Opera*, for which her figure and manner are peculiarly adapted.

Her person is rather short, and very
lusty ;

lusty; her face pretty, though her eyes are very small. For Singing, in any other parts than Chambermaids, her voice wants compass, but in parts of low Comedy, she proves very useful.

An eagerness to life in one's profession is greatly to be commended, and Mrs. Howard takes no pains to accelerate her advancement that a pretty woman can avoid herself of. Mr. Karry is an excellent Musician, and the an agreeable woman, therefore he has taken some pains to improve her. She performed several characters with ability last Winter, and particularly Eve, in The Beggar's Opera, for which her figure and manner are peculiarly adapted.

Her person is rather short, and very

Mr.

MR. SEDGEWICK.

A Fine voice may prove as great a misfortune to a man, as a pretty face may to a woman. The acclamations of a company to the one, and the admiration and panegyric bestowed on the other, tend equally to corrupt the mind; to divert it from beneficial pursuits, and, by flattery, to delude it to ruin. Those, who from vanity, devote themselves to the entertainment of clubs, seldom make a sincere friend, though they generally destroy their own fortune: hence the numbers to be met with in this metropolis, who have been termed jolly fellows, but who find themselves deserted as their power of pleasing

pleasing diminishes, and whose decline of life is embittered by the remembrance of their follies and misconduct in youth.

A voice without musical genius and industry, is a dangerous accomplishment. If Mr. SEDGWICK had not naturally been gifted with vocal powers, he might, probably, have held a respectable rank among tradesmen; instead of which, by the deficiency of his ear, and his neglect of study, he is regarded with indifference as a Singer.

The employment for which he was originally designed, and which he followed a considerable time, in Budge-Row, Cannon-Street, was that of an Ironmonger. His power of voice made him courted by all those who loved a good Song; and he was invited to a great number of Societies, where his exertions were always loudly applauded; but the most celebrated was that at the Crown and Anchor, in the Strand, where he had the honour of singing

ing the Anacreontic Song at every Meeting, and where he was looked on as a leader in the institution.

The dissipation of a public life made him neglect his private concerns, and finding that his business would not prosper without assiduity, and that his inclinations were immoveably fixed on company, he judged it most proper to adopt that as a means of subsistence, which he had at first made his amusement. He officiated in many Concerts, and in the beginning of the season 1787, he made his *debut* at Drury-Lane, as *Artabanes*, in *Artaxerxes*.

A London audience is the most liberal in the world: if a young Candidate possesses the natural requisites for the profession, he is indulged, at first, in the hope that he will refine them by art. Mr. SEDGWICK'S voice being excellent, and his appearance agreeable, he met with general and great approbation; in conse-

quence of which he demanded a very high salary for a noviciate, which was refused. Instigated by the partizans of the Royalty Theatre, at that time struggling to oppose the legal houses, he deserted Drury-Lane, and enlisted under the rival banners, where he soon found his error, and that a small *real* salary was better than a great *nominal* one.

The following season, however, he was happy to accept the terms at Drury-Lane which he had before refused. He certainly possesses the first bass voice at present to be heard on the English Stage. Not so various and extensive as C. BANNERMAN'S, it is more equal and uniform. What he might arrive at by study is impossible to say, for he seems to have studied little or nothing. In cadences he constantly practises the vulgar and disgusting shake on the fifth key. This is borrowed from the Choiristers. The late King of Prussia

Prussia would have said to him, *Il sent de l'Eglise!* It is a barbarism which ought to be banished from the Stage, and from every audience where cultivated singing is expected.

MR. WHITFIELD.

A DESIRE to imitate our superiors is a leading principle throughout human nature. The boy mimics the Soldier as soon as he can walk ; with his wooden gun and paper cap he first imbibes a spirit of heroism, that generally accompanies him through life ; and the girl, before her little heart has known the pangs or delights of love, affects to feel for her wooden doll, all the solicitude of a mother.

From a wish of imitating, it is probable, Mr. WHITFIELD first felt his bosom glow with a passion for the drama. Placed at a very early age, in a menial capacity, with the celebrated POWELL, we need not wonder

wonder that the great success of such a master inspired him with emulation. Before his assurance could summons courage enough to make known his ambition, he had perused, with the most agreeable attention, several popular Tragedies, and had studied, as far as was in his power, the attitudes and deportments of the different Actors.

Soon after the death of Mr. POWELL he resolved to practise what he had so long been attempting in theory; but knowing the impression his situation must have made on the minds of the London Performers, he, without hesitation, thought it the most prudent to go to the country. Whatever the merit of an adventurer may be, he is generally obliged to serve as a man of all work, at his first entrance into an itinerant corps; for, although he may excell in a few characters, in which he is well studied, yet, unless he is able to undertake all the first rate characters at a

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day's

day's notice, he must drudge on in such as it is in his power to learn, as there is a necessity that every one should assist in those little troops, where one Actor sometimes represents four or five characters in a Play.

In this laborious state was Mr. WHITFIELD obliged to officiate for several years, until he became familiar with the drama, and what is termed *easy* in representing the principal parts. He was then engaged at Norwich, where, in a short time, he acquired so much reputation as to be called the *Roscius* of the Company; and, looking to the metropolis, as the great reward of his industry, he obtained an engagement at Covent-Garden, about sixteen years ago.

He had good sense enough to know, that his talents were far inferior to those of the principal London performers; and desirous of commencing his career in such a line

a line as he thought he could continue to support, he chose the part of *Trueman*, in *George Barnwell*, for his *debut*. In this he acted differently from the generality of Theatrical Candidates, who mostly aspire at the first line; he maintained, however, the rank of a good second-rate Actor in both Tragedy and Comedy.

Whether from the hope of emolument, or the certainty of representing such characters as he might wish to try his abilities in, he, about eight years ago, purchased the half of a Company in Lincolnshire; and, in conjunction with Mrs. GOSLING, commenced Country Manager. But a little experience convinced him of the unprofitable change, and he soon after engaged himself at Drury-Lane.

In his present situation he is not brought so forward as when he was at Covent-Garden. His figure, though well formed, is rather heavy; his voice is not very clear,
and

and his manner is somewhat too cold; yet he is always perfect and easy on the Stage, is very useful in second and third-rate characters, and supports a very respectable one of his own private life.

Miss

MISS COLLINS.

WHETHER it is that the genius of the people is not inclined to the Drama, or that the almost insurmountable peculiarity in their dialect deters them, we find few, if any, natives of Scotland attempt the Stage; and we believe there are none who ever eminently succeeded on it; while Ireland on the contrary is so prolific of Theatrical Candidates, that in number or excellence it may contend for the *palm* with England.

Though Miss COLLINS is not distinguished as a great Actress, yet she is the only one in London who was born North of the Tweed. Her parents were members of Mr. FISHER's Corps, and her father

father added to the profession of Actor, the very necessary occupation of being Carpenter to the Company. She was born in Perth, and one circumstance worthy remark is, that at the time of her birth, Mr. WOODFALL, now so celebrated for reporting the Debates in Parliament, and the late Mr. PILON, Author of *He Wou'd be a Soldier, The Deaf Lover, &c.* were then disciples of *Thespis*, and in the same Troop.

To trace Miss COLLINS through various *itinerant* Companies during a space of sixteen or seventeen years, for from her infancy she has been on the Stage, we presume would not prove very entertaining, as the incidents of Theatrical Peregrination are much the same, and they prove more agreeable when told of conspicuous characters. She was engaged at Drury-Lane, about three years ago, and in the short parts she sustains, her exertions have been approved of.

She

She is tall, of a fair complexion, and very handsome; nor have we yet heard that she has been contaminated by the morals of the *Green Room*, which may be principally attributed to her mother's precaution, under whose care she lives. Her appearance prepossesses an Audience in her favour, but it is a pity that she does not take more pains to improve in the profession. Her voice is very well calculated for a Theatre; but there is a continual grin on her countenance both in Comedy and Tragedy, which, however she may imagine it sets off her charms, greatly lessens her merit as an Actress; but, as she is very young, her own good sense, and the advice of her friends, may teach her to avoid the error.

Mr.

MR. J. AICKIN.

LIKE a great number of our Theatrical Heroes, this gentleman was born in Ireland, and bred to the business of a Weaver, which he followed for some time in the capital of that kingdom. His inclination not corresponding with trade, accounts very well why he should not succeed in it. The principles of business require as nice an attention as the principles of mechanics; and the person who is inattentive to the smallest movements of either, will be greatly disappointed if he expects the usual operations.

The employment of a weaver agreed so ill with the natural bent of his mind, that
before

before he had reached the age of twenty, he abandoned the shuttle for the truncheon, and made his *debut* in the country of Ireland, in a Company at that time managed by Mr. W. LEWIS's father. When he had sufficiently tried his talents, he embarked for Scotland, and by degrees grew so great a favourite with the People of that kingdom, from his merit as an Actor, and his sensible deportment in private life, that he became on the defection of Mr. LEE, the Hero of the Edinburgh Company, and played most of the capital parts in Tragedy and Comedy, with very great satisfaction.

At this time there happened to belong to the Company, a Player whose name was STAYLEY, and who formerly belonged to the Theatre in Smock Alley, Dublin, under the management of Mr. SHERIDAN. Like many more in the world, STAYLEY over-rated his own abilities, and depending on his interest with the town,

demanding such an increase of salary, that the persons who managed for the Company were obliged to discharge him. In his temper he was one of those restless, turbulent spirits, that felt thorns in every situation ;—and rather than not *oppose*, he would rather not *exist*. Bred an Academic, he had some smattering of books, and early dabbling with the Muses ; he rhymed lines out of number, without the least gleam of fancy or imagination.

With these outside qualifications, and a very imposing specious behaviour, he ingratiated himself so far into the esteem of the young Collegians at Edinburgh, and represented his case in such favourable terms for himself, and such ungenerous ones for the Company, that they determined to force the Managers to a compliance. The Managers hearing of this, represented the case in a public Advertisement, signed with all their names : however this would not do. The next night

night the Pit was totally invested with these sons of *Alma Mater*, who with one voice, on the rising of the curtain, demanded, " Why Mr. STAYLEY was not engaged?"—and particularly called for the appearance of Mr. J. AICKIN, who, as the principal Performer, was the first name in the Advertisement. After his name had been riotously called upon several times, he came forward dressed for *Romeo*, (the character he was preparing to play) and in the most conciliating terms, attempted to explain the unreasonableness of his Fellow-Comedian's behaviour, but all in vain—the cry of the Pit was, " Damn your faul, mon, doon on your marrybanes, and ask pardon of a Brittish audi nce."—So servile a concession, for only the imputation of an offence, he thought below the dignity of Human Nature; and after expostulating for some time in vain, during which

he was several times thrown at from the Pit, he came forward, and expressed himself to the following purport :

“ Gentlemen,

“ I know of no offence either my fellow Performers or I have been guilty of, which, if you would but listen to me, I should soon be able to explain to you. As to going on my knees, it is what I never will do but to God and my King. If any Gentleman insists on it, he must rip from me this heart which inspires this declaration.”

He had no sooner concluded, than the Stage was crowded with Collegians, who, with their swords drawn, searched every corner of the house for the assuming *Play-Actor*, but in vain. Observing their motions, he had time to escape out of a back window, which led into the Street. Disappointed in their search, they turned their revenge upon the Scenery, of which they

they soon gave a good account. They next attempted the Green Room, which, as they could not so easily force, they had recourse to firing, and, with this intent, run a lighted torch, (which providentially had not the designed effect) under the door. Amongst this group of young heroes was the second son of Lord BUTE, who had even a narrower escape than his father, when struck at with a bludgeon, by the falling in of two side wings, of which he himself cut the ligatures.

The Theatre thus demolished, the Company were unavoidably obliged to separate for the season, and that too at a period when the country was covered with frost; in consequence of which, many who had families were near perishing. In this dilemma, Mr. AICKIN set forward for London, despairing of ever reconciling himself upon terms in the least agreeable, and after some time got an engagement at Drury-Lane Theatre.

It is in the profession of the Stage what it is in many others, a man's talents are often suffered to cool before he is permitted an opportunity to display them: AICKIN felt this sensibly on his first engagement, for the parts he would have done justice to were in the possession of others; so that his employment was consigned to the hero, and often the secondary character in some bad Farce. The scarcity of Performers in FOOTE's Theatre, however, soon after did him justice. At the Hay-Market he convinced the Managers of Drury-Lane, that he had more about him than they imagined. As an Actor, without pretending to be capital and striking, there is an ease and manner about his performance which are very agreeable and natural. His forte lies pretty nearly alike in Tragedy and Comedy, in both of which he may be considered as a good second: in short, the whole

whole of Mr. AICKIN's merit may, with great propriety, be assimilated to an agreeable beauty, who, without having any charm particularly striking, possesses a captivating something altogether.

Miss

MISS PRIDEAUX.

HOWEVER anxious Theatrical Adventurers may be to veil their descent, and to give themselves to the world as Ladies and Gentlemen, yet there are very few indeed who from birth can justly claim that distinction:—Among those few is Miss PRIDEAUX, who, if she cannot boast of great merit as an Actress, is entitled to respect from her genteel family connexions.

It appears, that necessity co-operated with inclination, in bringing her on the Stage. Recommended to some persons of rank in Bath, she chose that fashionable city for her *debut*, and was patronized by
almost

almost every elegant circle in the town. Though her talents were not the most splendid, yet they were little inferior to those of any other Actress in the same Theatre; they pleased the candid auditor, and with the support of her friends, she began to shine in the most eminent Comic characters.

As Performers who are great favourites have it in their power to dictate to their employers, the Managers of the Bath Theatre, to preserve the sovereignty in their own hands, always use some stratagem to clip the wings of genius, and to keep it in subordination. An Actor who has only his merit to rely on, must submit to their will; and whenever they find he has soared sufficiently high, they check him. The patrons of Miss PRIDEAUX demanded that she might represent particular characters, and to such an authority the Managers were obliged to bow assent. As she became more popular, she became
more

more an object of fear to the Theatric Monarchs, who, finding they durst not openly impede her progress, had recourse to artifice; they circulated the idea among the trades-people (who are secretly jealous of the supremacy of the gentry, and who are always the most powerful body in a Theatre) that she was forced upon them; and *John Bull* conceiving that no one had a right to entertain him against his will, resolved to oppose her. The storm broke out, and the contest between the high and low town grew warmer every night, until it produced a paper war, and in the end, Miss PRIDEAUX's discharge.

Her partizans, though defeated in Bath, determined not to abandon her interest, and obtained her an engagement at the Haymarket Theatre, where she made her *entré* as *Lady Bab Lardoon*; and had not the prejudices of her former auditors previously reached the Metropolis, and made an unfavourable impression, her exertions would

would probably have been more kindly received. She, however, succeeded, and afterwards performed *Cherry*, and other characters.

At the commencement of the Drury-Lane season, 1789, General BURGOYNE, who is said to be related to her, and who is one of her best patrons, procured her an engagement at that Theatre, where she made her first appearance as *Miss Prue*, in *Love for Love*; but she has performed very little since. She does not want spirit on the Stage; but her countenance and voice are not the most pleasing. She has the manners of a Lady, both in public and private; and she has evidently taken Mrs. ABINGTON for her model.

Mr.

MR. BARRYMORE.

THE Stage holds out various inducements to its followers. The majority of Theatrical *enthusiasts*, we believe, attempt it from foolish pride and ill-directed ambition; some few from necessity, and others from the prospect it holds out of idleness and dissipation. The London Drama holds such captivating views of opulence, luxury, and splendor, that numerous adventurers are induced to engage in Provincial Companies, in the hope, that a little country practice will qualify them for the capital; and so general a passion is *Vanity* in the human breast, that the meanest Player of the poorest country town,

enter-

tains ideas, and cherishes the hope, of one day attracting crowds in those dramatic emporiums, Drury-Lane and Covent-Garden.

Mr. BARRYMORE's father, whose name is BLEWIT, is a Hair-dresser in Taunton, and had placed him at Mr. LADBROKE's Counting-house, which, like the celebrated POWELL, he quitted for the profession of the Sock and Buskin. Perhaps the great success of his predecessor, together with his own dislike of business, and love of pleasure, operated on his mind more strongly than any predilection for acting. A natural turn for conviviality ill accorded with his situation, and occasioned a total neglect of *Cocker*; which, with pecuniary embarrassment, soon turned the balance, and confirmed his resolution of becoming a Player.

His first exhibition was in the West of England; but so very small were his emo-

luments, that they scarce afforded him a subsistence.

His genteel appearance and pompous address, however, impressed the innkeepers with an opinion of his consequence, and he is said to have contracted debts with much less difficulty than he discharged them. In different Companies he experienced the like obstacles, which he obviated in a similar manner, until he was seen at Brighton by Mr. COLMAN, where, contrasted with the wretched exertions of his brother Actors, he appeared to the modern *Terence*, possessed of powers that might be useful in London, and he was accordingly engaged for the Hay-Market Theatre.

But the best judges are sometimes mistaken ; and Mr. COLMAN, who had selected our Hero for his vocal powers, soon repented his bargain ; and he was dismissed with a pecuniary compensation, in lieu of performance.

The

The approbation of Mr. COLMAN, however, having reached the ears of the Proprietors of Drury-Lane Theatre, they engaged Mr. BARRYMORE in the hour of their distress, occasioned by the loss of Mr. DU BELLAMY, who thought proper to retire from a London Stage. Prior to this, he had applied to Mr. LINLEY, and had been rejected.

Like many others, Mr. BARRYMORE began his career in a line for which Nature had not very liberally qualified him. He made his first essay in *Young Meadows*, in *Love in a Village*; but his reception only gave hopes of supporting the singing parts with mediocrity, until a gentleman of merit could be found; and though the Managers expected no benefit from his musical attraction, yet still they thought he would be worth an inconsiderable salary as an Actor.

In this state of insignificance he remained several years, appearing occasionally

in Comedies, Tragedies, Operas, Farces, &c. until a favourable opening occurred by the removal of Mr. FARREN, who went to Covent-Garden. Mr. BARRYMORE was immediatly invested with most of his parts, which were not inconsiderable; and by his spirited performance of *Carlos*, in *Isabella*, he first made a favourable impression on the Public. Soon after this, Mr. BANNISTER, Jun. being indisposed at a time when he should have personated *Charles Oakly*, in the *Jealous Wife*, our Hero offered to read that part at a very short notice. An apology was made to the audience, and accepted. Mr. BARRYMORE accordingly began, with the part in his hand, but put it in his pocket in the second act. This pleased and astonished all present; and as he played the character extremely well, he was rewarded with the most loud and flattering applause.

These fortunate events operated greatly
in

in his favour, and were attended with an increase of salary. About this time he married the daughter of an Oilman, in Bloomsbury.

The death of Mr. BRERETON, and the desertion of Mr. PALMER, concurred still farther to his advancement; which he accelerated by an obsequious demeanor, and insinuating flattery. He is now accumulating money, in which he is assisted by his old Master, Mr. LADBROKE, who always makes a great party on his Benefit night.

From the preceding circumstances it will appear, that he has been pushed into notice more by good fortune than merit; though his abilities are of a nature to catch general applause, his figure and face are unexceptionable, and his voice clear and strong. His action and deportment are constrained; and he has never been able to divest himself of the awkward strut acquired when strolling. He discovers

in Comedies, Tragedies, Operas, Farces, &c. until a favourable opening occurred by the removal of Mr. FARREN, who went to Covent-Garden. Mr. BARRYMORE was immediatly invested with most of his parts, which were not inconsiderable; and by his spirited performance of *Carlos*, in *Isabella*, he first made a favourable impression on the Public. Soon after this, Mr. BANNISTER, Jun. being indisposed at a time when he should have personated *Charles Oakly*, in the *Jealous Wife*, our Hero offered to read that part at a very short notice. An apology was made to the audience, and accepted. Mr. BARRYMORE accordingly began, with the part in his hand, but put it in his pocket in the second act. This pleased and astonished all present; and as he played the character extremely well, he was rewarded with the most loud and flattering applause.

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in his favour, and were attended with an increase of salary. About this time he married the daughter of an Oilman, in Bloomsbury.

The death of Mr. BRERETON, and the desertion of Mr. PALMER, concurred still farther to his advancement; which he accelerated by an obsequious demeanor, and insinuating flattery. He is now accumulating money, in which he is assisted by his old Master, Mr. LADBROKE, who always makes a great party on his Benefit night.

From the preceding circumstances it will appear, that he has been pushed into notice more by good fortune than merit; though his abilities are of a nature to catch general applause, his figure and face are unexceptionable, and his voice clear and strong. His action and deportment are constrained; and he has never been able to divest himself of the awkward strut acquired when strolling. He discovers

little mental faculties, and supplies the want of discrimination, by a strong emphasis and animated manner, sometimes bordering on the *rant*; but, upon the whole, he is considered as a very tolerable second-rate Actor.

Mr.

MR. BANKS.

THE character of *Harlequin* has introduced many excellent Comedians to the London Stage; among the most eminent of whom should be ranked WOODWARD and LEE LEWES: those gentlemen first exhibited in the *motley lover*, and if the little hero of this page is assiduous in studying the profession, it is probable he may acquire some of their fame as a Comedian.

As an alert and expressive *Harlequin*, Mr. BANKS, may, perhaps, claim hereditary merit. His father at one time was a respectable Carver and Gilder in Fleetstreet, in which business we believe he initiated this his son. Whether from inclination

clination or derangement of pecuniary circumstances, Mr. BANKS, senior, commenced *Harlequin* many years ago at Sadler's Wells, and held that part for a length of time with reputation: it is no wonder then, if his son followed his example, and while a boy, was indefatigable in studying attitudes, leaps, and dumbshew, qualifications which he has now attained in a very eminent degree.

Mr. BANKS made his *debut* in Covent-Garden, in some trifling part, and was under the tuition of Mr. YOUNGER, who afterwards took him to Liverpool.

He has performed in most Theatres in the North, but particularly in Manchester and Liverpool; where he has ever been a great favourite, and where he was called *Little Banks*, in contradistinction to the gentleman, who lived with Mrs. BARRSFORD, who was called *Big Banks*.

He has discovered a good taste and execution in Scene Painting; and in most
of

of the Companies to which he has belonged, he has superintended that department.

Though universally acknowledged an excellent *Harlequin*, and though he knew there was no one in London of superior merit, yet he never applied for an engagement in the Metropolis until some friends informed him that Mr. W. LEWIS had bestowed many encomiums on his ability at Liverpool. From this it was suggested to him that a visit to London might probably procure him an engagement in Covent-Garden; and he came accordingly in the Autumn of 1788, when meeting with Mr. JOHN KEMBLE accidentally in the street, that gentleman enquired his business in town, and immediately engaged him at a genteel salary, for Drury-Lane.

Mr.

MR. PHILLIMORE.

IN the very humble sphere of the Drama in which this gentleman moves, he deserves considerable praise; an attendant, a trifling lord, or a messenger, are the most important characters he appears in; Comedy he has likewise attempted, and though he never troubles the audience with more than a dozen lines in an evening, yet he always acquits himself with credit, partly owing to his figure, which is well adapted for the Stage.

The particular circumstances that first attached him to the *Buskin*, and induced him to desert his business of a *Coach Carver*, we neither know, nor are we anxious to

to learn. His first *attempt* on the Stage was in Bristol, under the management of Mr. QUICK, who perceiving some merit in him, advanced his salary from fifteen shillings to one guinea per week; a compliment of which Mr. PHILLIMORE still retains a very high sense of gratitude, and extols Mr. QUICK as the best Manager that ever existed.

At the conclusion of the Bristol season, being desirous of visiting London, he found himself enabled, as he imagined, by success in play. He won a few guineas from a Sea Officer at Billiards; and when the Tar's cash was exhausted he played upon *tick*, until the sum he had lost amounted to twelve or fifteen pounds, for which he gave a Draft on Charles Stewart, Esq. Banker, at Charing Cross, London. This our Hero concluded would enable him to visit the capital in style; and on the validity of his Draft he expended all his ready cash, in buying
cloaths

cloaths and journeying to London, where much to his surprise he could hear no tidings of the Banker, till after wandering a long time about Charing Cross, he produced it to a man who had sagacity enough to perceive the trick, and who after ruminating, replied, "*Charles Stewart! Charles Stewart!—oh! there he sits on horseback*"—pointing to the Statue of Charles the First.

This misfortune, which left him without a shilling, occasioned him to be engaged at Drury-Lane, in pity to his disappointment and distress. He has now been a member of that Theatre, where his wife is likewise Wardrobe-Keeper, for many years, but without the least celebrity as an Actor. It is a circumstance in his life worth recording, that he fought the Manager. Mr. GREATHEAD, Author of the *Regent*, gave a supper to those who had performed in his Play, at which the majority got tipsy, and adjourned

journed about mid-night to the *Brown Bear*, in *Bow Street*, where PHILLIMORE and KEMBLE quarrelled, and came to blows ; but the latter had good sense enough to forget the whole next morning as a drunken frolic.

MRS. WILSON.

THE Stage is such an excellent station to display the charms of a female from, that we need not wonder so many chuse it for that purpose. With every advantage of dress, an Actress must be dull and ugly indeed, that cannot inspire some tender sensations; and some there are who use this opportunity as the means of obtaining emolument.

The strollings of Mrs. WILSON have not extended to the Barns of Country Mummers, where poverty presides; but have been confined to the mansions of Mothers K. and W. in Duke and Berkley Streets,

Streets, where her *private* rehearsals have been very productive and satisfactory.

She was born at Lewes, in Sussex. Like a FOX, a PITT, or a SHERIDAN, she was first noticed for her speeches on the good of the nation, in *La Belle Assemblée*, a Debating Society in the Hay-Market. Mr. PERRY, the Conductor of a daily publication, beheld her oratorical powers and manner with great delight, and regretting that such a genius should be lost to the Public, he used his influence with the Managers of Drury-Lane, and obtained her an engagement.

Mr. J. WILSON, who died lately, and who was one of the *lowest* Comedians in the same Theatre, saw her merit, and considered, that although his own talents could not produce a good salary, yet hers might; he therefore laid his heart at her feet, and succeeded in making her his wife. Willing to make the most of his bargain, he was indefatigable in extolling

her in all companies ; and he used every artifice in his power to influence the press in her favour ; nor were his exertions fruitless, for by them she added considerably to her reputation.

But no sooner was she a little elevated, then she began to despise the cause of her ascent. Not content with indulging in nocturnal visits, she secretly attached herself to Mr. WILLIAMES, of the same Theatre. Whether from disgust, or that he was inattentive to family duties, she discovered a strong antipathy to her husband ; and, like the fashionable world, she resolved on having separate beds ; but finding her eloquence insufficient to effect her purpose, she had recourse to stronger means, and pushing him out of bed, forced him, for two months, to rest his happy head on the carpet.

Her amour with Mr. WILLIAMES was now so visible, that the husband could not be ignorant of it ; and alarmed at the aliena-

alienation of so valuable a part of his property, rather than at the loss of her affection, he thought he could not shew his courage on a more important occasion, than when both his honour and interest were so materially concerned : — on single combat, therefore, he determined ; but lest the contents of a pistol, or the thrust of a sword, should deprive the Public of his valuable abilities, he thought it most prudent to decide the affair *a-la-mode de Mendoza*, and attacking his rival with great spirit, in the Theatre, he put his eyes in mourning for the loss of the victory.

After so open an irruption, the lady could not reconcile her feelings to associate with the humiliator of her paramour. She deserted Mr. WILSON to condole with her vanquished admirer. The husband, was not, however, so much vexed at her retreat as might have been imagined ; if he had neglected family duties in one in-

stance, he was resolved to compensate in another; if six days in the week he had been regardless of her business, he made ample amends on the seventh; and, with the eagerness of a prodigal, he flew every Saturday morning to receive her salary; better pleased to solace in her money than her company.

This was a circumstance of which Mrs. WILSON was not aware; and on finding her dear spouse was legally empowered to receive her income, she thought proper to negotiate an adjustment. Articles of separation were accordingly drawn up on both sides, in which it was stipulated that her husband should receive half her salary. Since that time she has lived with Mr. WILLIAMS, and borne him several children.

Mrs. WILSON might undoubtedly have risen in her profession, had her industry been equal to her natural ability. Her person, countenance, and voice, are excellently

cellently calculated for the Stage ; but negligence has brought her into disrepute ; and whether from a supposed deficiency in point of talent, or that morality is attended to by the Managerical Priest, she does not now appear to so much advantage as formerly. In her manner she so perfectly copies Miss FARREN, that at a distance she has sometimes been mistaken for that lady.

Mr.

MR. BANNISTER, JUN.

THAT the instructions of skilful masters may render an attentive pupil tolerably successful, is admitted; but the gifts of Nature and the bent of Genius must operate in conjunction with Art, in order to compleat a great Dramatic Actor. Inclination may mislead, and partiality applaud first attempts, but time and contingencies will alone discover their true *forte* and real *merit*.

CHAPMAN, a celebrated Comedian, about fifty years ago, was remarkably fond of appearing in Tragedy, though little qualified to shine in it; and there
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are many now on the Stage who play one part to please an audience, and another to please themselves. That Mr. BANNISTER should sometimes depart from his proper sphere is excusable, when we recollect that he was originally encouraged by the greatest Actor ever known; but his discerning friends, nevertheless, regret his *medicere* success in Tragedy, who is so eminent in Comedy.

He is the son of Mr. C. BANNISTER, whose vocal powers are so universally admired. He received a good education, was designed for the profession of a Painter, and studied at the Royal Academy for some time with great assiduity.

His father, to encourage him, always presented a shilling for every new piece he produced, which were mostly heads; and whenever JACK was in want of money, he re-touched one of his old drawings, knowing that his father's discrimination was

was not the most acute. One evening, being in want of a small sum, he made a few alterations in an old head, and carried it to the Theatre, in hopes of the usual *douceur*—to his father, who was in waiting to go on the Stage: he pointed out various beauties but without receiving the gratuity;—he repeated his observations three or four times, but still without effect, until he was obliged to come to the point, by begging the loan of a shilling, and his father somewhat warmly replied, “ *Why demme, you are just like an Ordinary, come when you will, it’s a shilng a head.*”

Our young Hero, however, saw something more agreeable in depicting life on the Stage than on canvas. The sedentary life of a Painter appeared by no means so enticing as the plaudits of an audience.

He made his first Essay in the *Apprentice*, at the Hay-Market Theatre, a part which he now performs with exquisite humour,

humour, and which he even then represented with ability, that procured him an engagement at Drury-Lane.

About this time, Mr. GARRICK was desirous of reviving *Mahomet*; in which Mrs. ROBINSON, the late celebrated *Perdita*, was to personate *Palmyra*, and though young BANNISTER would prove a good substitute for himself in the part of *Zaphna*, which he had formerly represented with wonderful success; for this purpose he instructed him in every line, gesture, and attitude, which gained him the reputation of a promising Tragic Actor; indeed, the late *British Roscius* predicted so much in his favour, and bestowed such pains and attention on his improvement, as induced the Public to give him credit for future eminence.

The death of GARRICK was a severe loss to him: it deprived him of an able instructor, and valuable friend. GAR-

RICK

RICK was so partial to him, that he frequently sat in the Orchestra, to observe his performance. Mr. BANNISTER continued a Buffined Hero several years after; occasionally appearing in *Hamlet*, *Romeo*, &c. &c. to Miss FARREN's *Juliet*, until his unexpected success in a speaking *Harlequin*, at the Hay-Market Theatre, suggested to him the idea of playing in Comedy; and he has certainly gathered more laurels from Thalia, than he could ever expect to do in the melancholy train of Melpomene.

He was much addicted to company and expence, when Mrs. LLOYD observed to him one day in the Hay-Market Green Room, that a handsome young fellow like him should not waste his time in dissipation, and advised him to make love to Miss HARPER, who, if he could prevail, would make an excellent wife. He took the hint, and though at first he was
not

not in earnest, yet he soon became strongly attached to that lady, and as she grew equally fond, after proving the sincerity of his affection, she married him.

If a man is fond of a woman, whatever his vicious habits may have been, it is in her power to reform him. Mrs. BANNISTER, by the most gentle and endearing methods changed our Hero from a professed Rake to a tender, prudent, and fond Husband, and we may add, that no couple enjoy more domestic felicity, or are more deserving the wealth they have already acquired, and are daily acquiring.

Mr. BANNISTER has of late made great improvements as a Comic Actor; but it is said, he still retains (*invita Minerva*) his old propensity to the *Buskin*.

In *Beau Clincer*, *The Apprentice*, *Gradius*, and such characters, he is unrivalled, nor has the Manager acted well, by giving many of KING's parts to others. BAN-

WISTER is excellently calculated for his successor, and would perhaps prove a substitute of equal value.

At one time he gave *Imitations* of QUICK, HULL, HOLMAN, SMITH, &c. with great success; but rightly judging *Mimicry* an inferior, if not an unfair method of exciting entertainment, he has now very laudably declined it, and may be justly ranked among the first Comic Performers of the day.

MRS. KEMBLE.

THE avenues to a Stage, as well as the avenues to court favour, are frequently secured by interest. In the London Theatres, particularly, we see many Ladies and Gentlemen whom the Managers are forced to engage on genteel salaries, but whose professional merits would not entitle them to a share in a strolling Company.

Without having ever excited a smile or a tear, Mrs. KEMBLE is certainly indebted to her father for the rank she now holds in Drury-Lane Theatre. She is daughter to Mrs. HOPKINS, whose husband was many years Prompter, a situation that

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enabled

enabled him to dispose of some characters as he pleased, and gave him a power in the internal regulation of the Dramas, of which he laudably availed himself to the advantage of his own family. His eldest daughter was a favourite Actress with the Public, and our present subject, Miss P. HOPKINS, a favourite with her mother. The two latter repined at the success of the former, and sought every opportunity of humbling her; till at last, finding her situation extremely irksome, she readily accepted the hand of a Gentleman of some fortune, and retired with him to the country.

By this change Miss P. HOPKINS became possessed of many characters superior to those she had been in the habit of representing; and struck, perhaps, by her rising importance, the late Mr. BREERTON paid his addresses to her, and was kindly received. It appears, however, that he was rather tardy in compleating
his

his promises, as she followed him, in some agitation, to Bath, where they were married.

Mrs. BRERETON lived as a prudent wife, and maintained a respectable line as a Performer, until a difference arose between her husband and a great Tragic Actress, of whom he was said to be very fond. The misunderstanding affected his brain, and in an insane fit, while in Dublin, he attempted to destroy his wife. He continued delirious ever after, and died in 1786.

Through the whole of her mortifying and perplexing situation, Mrs. BRERETON behaved with uncommon patience, affection, and presence of mind; even the Green Room applauded her conduct; and to the charms of her character, rather than the charms of her person, are we to ascribe the predilection of Mr. JOHN KEMBLE, who, without having previously discovered attention, beyond politeness,

asked her hand in marriage at the commencement of the season 1787, 1788.

He took her behind the scenes during rehearsal, and told her, that he had long admired her exemplary conduct; that he now felt an affection for her, and would be happy to call her his wife.—He begged she would consider his proposal seriously, and gave her a fortnight to consult her own inclinations. Her mother's answer was, "have him girl,"—and as the match was a very eligible one, they were united at the expiration of the stated time; though greatly against the desire of Mrs. SIDDONS, who was in hopes of seeing her brother allied to a noble family.

The characters in which Mrs. KEMBLE principally appears, are those of sentimental young Ladies in Comedy, or such as require little exertion in Tragedy. The weakness of her voice precludes her from making a strong impression on her auditors; but if she seldom draws forth applause, she

she as seldom offends; and the Public are now so much accustomed to see her, that she passes without having her claims as an Actress investigated. Her countenance is like her mother's, which is rather peevish; her person is somewhat below the middle size, yet she appears very pretty and agreeable.

Mr.

MR. DODD.

THE little Hero of these Memoirs was early drawn to the Stage by that dazzle which the tinsel of the profession generally gives to young minds. Born in London under the influence of the *Muses*, he became their devotee, whilst at a Grammar School in Holborn. But what confirmed him in an opinion which inclination had begun, was the compliments he received on his playing the part of *Darius*, in the *Andria* of *TERENCE*, a little before he left school. These were irresistible, and soon decided him to strike at the Stage as the grand object

object of his future happiness and emolument.

At the age of sixteen, a period when the generality of boys are getting through the Classics, we find Mr. DODD facing the naked eye of an Audience. The first part he played in public, was, *Roderigo*, in an *Itinerant Company*, at Sheffield, a part which he went through with such success as flattered his warmest inclinations; and as the general run of Country Companies are not very strong in numbers, Mr. DODD was so encouraged by this *first onset*, that he occasionally undertook the principal characters in Tragedy: here likewise he met with equal success, but how deservedly may very well be imagined by those who know the unattainable summit of universality.

As soon as his Summer's expedition was over at Sheffield, he proceeded to Norwich, where he settled for some time. Here he extended his parts in Comedy,
and

and at the same time extended his reputation ; however, he did not seem to lose sight of the *Buskin*, as he occasionally took it up with a degree of satisfaction almost inseparable from young Performers ; and meeting no discouragement from his Audience to rebate a passion for a walk to which he was never called by Nature, he divided his attachments between the *Comic* and the *Tragic Muse*.

Mr. DODD continued thus no inconsiderable servant of *all-work*, till his engagement with Mr. ARTHUR, Master of the Bath Theatre. The superior applause he met with in Comedy from this Audience, which vies with London for *Criticizm* and *Politeness*, led him to debate this question ;——which was most to his advantage, to be considered a midling general Player, or an excellent Comedian ?——Prudence and the love of Fame fixed him to declare for the latter ; and from this time forward he cultivated

vated his Comic Talents with such assiduity as not only gained him the approbation of the Bath Audience, but encouraged Messrs. GARRICK and LACEY to engage him at a genteel salary for Drury-Lane Theatre.

In the Winter of 1765, he made his first appearance in *Faddie*, in the *Foundling*; nor could any Performer be happier in the choice of a part, as every line of it seems written to express that particular line of acting Mr. DODD is in the possession of. Under so excellent a judge as GARRICK, there was little to be apprehended that he would have unfit parts: that great Manager as well as Actor, saw the line of his merit, and gave it every judicious latitude it would bear, till by degrees he produced a Performer who adds no inconsiderable consequence to Drury-Lane.

About twelve years ago he ran away with Mrs. BULKELEY, now Mrs. BARRESFORD,

RESFORD, who lived with him a considerable time, until he had reason to suspect her of acting very infamously.

As an Actor, Mr. DODD, in the airy genteel *Coxcomb*, certainly claims originality. There are many other parts in *Low Comedy*, and as a Singer, in which he is very useful, but in *Fops* we think he stands alone;—his voice, manner, and above all, his figure, are happily suited to express that light *degagée* vivacity so necessary to finish his Character.

For some years past, he is frequently indisposed, and we fear his health will not permit him to entertain the Public long. He rather secludes himself from theatrical company; is respected by many as a gentleman in his private conduct, and has prepared against the wants of age.

Miss

SIGNORA STORACE.

STORACE is not the original name of this Lady; the *t* was added by the family, to give it a more delicate pronunciation. Though she is of Foreign extraction, she was born in London. Her father had considerable celebrity as a Bass Player, and at one time kept Marybone Gardens, where he was assisted by his wife and sisters, who were remarkable for making certain cakes, which they sold at the bar.

Before she went abroad, which she did when very young, SACCHINI gave her some instructions. Her first appearance was at Florence, as Second Woman to

MARCHESI, in Serious Opera, and she was very favourably received; but her figure wanting the dignity, and her voice the compass and execution requisite for that line, induced her to study the gestures and attitudes for which she is now so celebrated in the *Buffa* walk. She was one of the first who had the singular distinction of receiving a Benefit at Venice; but several other Performers have since reaped the like advantage. She has been mistaken for the *Englizini*, but the Lady distinguished by that appellation was a Miss DAVIS, who sung at Florence, and other places in Italy.

After STORACE had travelled over most of Italy, she was engaged with BENNUCI and KELLY, by an Agent of the Emperor of Germany. At Vienna her reception was very flattering; and we have heard that she attracted the particular notice of the Great JOSEPH. We know his Majesty was particularly fond of music, and

and uncommonly so of the Comic Opera, but we cannot suspect his attachment to be of the *tender* kind, without impeaching the delicacy of his choice.

In Vienna she became acquainted with Doctor FISHER, whose skill on the Violin has been so much admired, and in a short time they were married. Frequent quarrels ensued—the result of which was, their separation by a mandate from the Emperor;—not a very lawful one, but such as are frequently enforced by an arbitrary Monarch. The elderly relations and privy counsellors of our Heroine, finding the alliance interfere with their pecuniary interests, rejoiced in its dissolution, and prevailed on the *dutiful* Signora to appeal to the Imperial JOSEPH, who ordered the unfortunate Doctor immediately to leave Vienna.

After four years residence in Germany, she returned to her native land, and appeared in the Italian Opera, and in Con-

certs, with tolerable success. Being honoured by a visit from the PRINCE of WALES one evening, in her Dressing-room, at the King's Theatre, she cleared the apartment of her attendants, imagining his Highness wanted a little *private* conversation; but she was greatly mortified to see the PRINCE retreat from her smiles. She frequently boasts of the honour done her, between Lord MOUNT EDGECHAMBE and Lord VALLETORT! Indeed she has a great predilection for Noble Personages!

She made her *debut* at Drury-Lane about November, 1789, in Mr. COBB's new Opera of *The Haunted Tower*, and though she mangled the English language, yet the attention she had paid to Comic acting abroad, aided by the agreeable talents of young BANNISTER, gave her great *eclat*, and contributed much to the run of the Piece.

We wish her private deserved as much
 encomium

encomium as her public character ; but parsimony seems to have eradicated every other passion from her breast. Her brother, who composed and compiled the music for *The Haunted Tower*, agreed jointly with Mr. COBB to give her a certain sum per night, out of their profits :— The success of the Opera made the engagement extremely detrimental to those Gentlemen ; and though STORACE had ten pounds per night from the Treasury, yet she exacted her brother's quota, with the severity of a Jew, without any regard to consanguinity, or the finances of a young man, just emerging from obscurity and indigence.

At the annual Benefit given to the Theatrical Fund instituted for the relief of distressed Performers, she officiated, as usual in *The Haunted Tower*, and as usual, insisted on her ten pounds, which she accordingly received. The singular uncharitableness of this step, excited general
S 3 indignation.

indignation. And, dreading the Public censure, through the medium of the Public Prints, she, with the most heart-felt reluctance, returned the money to Mr. WRIGHTEN, the Prompter, but not before the circumstance had been reprobated in a Newspaper.

Her conduct to her husband is, however, the most reprehensible. After Doctor FISHER was, at her request, driven from his livelihood in Vienna, he went to Ireland, where he endeavoured to support himself by teaching, and playing at Concerts. At length, overtaken by a sickness of an alarming nature, that indicated a consumption, his trifling finances were reduced with his health, and his appearance so altered, as not to be known by his most intimate friends. He was met, in this situation, by a person who had been present at the marriage, and who advised him, that as his wife, by performing at the Opera House, the Oratorios, Drury-Lane

Lane Theatre, and several Concerts, was in the receipt of more than one hundred pounds per week, to apply to her for assistance. He accordingly solicited ten pounds, which would have cleared off the arrears of attendance, medicine, &c. But whether her income was inadequate to her desire, or that she disapproved of encouraging Doctors, the *amiable, tender-hearted* STORAGE refused him even a guinea!!!

Her person is short and lusty; her complexion very dark. If she inspires any amorous sentiments, it must be more by her vivacity than her appearance, as her voice, manner, and *tout ensemble*, are very coarse.

Mr.

MR. PACKER.

IF not the most eminent Actor, this Gentleman may boast of peculiarity, for though he has been longer on the Stage than any Performer in Drury-Lane house, yet he alone can justly say he never excited risibility or grief, in any of the various parts he has represented.

He was bred a fadler, and followed that employment in Glasshouse-street, Swallow-street, when he first conceived the design of commencing Player. But whether his first essays were made in London or the Country, we cannot ascertain. He was engaged by Mr. GARRICK, when a very young man, and performed the second
and

and third-rate characters in Tragedy and Comedy, with our little *Roscius*, near forty years ago.

It is well known that Mr. GARRICK encouraged those Actors who, without offending the audience, were devoid of any other merit than that of being perfect in the words of their parts, clean, and well dressed, and attentive to the business of the Stage, particularly to his own regulations. In Mr. PACKER he found one exactly of this description; one who while he was a necessary instrument in the Drama, was likewise a foil to the brilliant talents of his Master. *Aimwell*, in the *Beaux Stratagem*; *Vainlove*, in the *Old Batchelor*; *Bellmour*, in *Jane Shore*, and other youthful parts in the same line, and of equal importance, he sustained for many years, until his age suggested to him the necessity of relinquishing them; and he now confines himself to *Fathers*, or antiquated faithful *Servants*.

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The cast of his countenance is extremely sour, and rather offensive. His claims to public favour arise rather from his long services, than his abilities as an Actor.

MISS HAGLEY.

THE present popularity of Music opens so many sources of emolument and reputation to Singers of ability, that it may be justly asserted, there is not so profitable a line in the Theatre. A vocal Performer carries strong recommendations into company, and though some profess a pride above singing in private, yet it is a very false pride ; for where is the difference between entertaining a circle of friends, and thereby promoting benefit interest, and officiating in public avowedly for a salary.

Miss HAGLEY was early introduced to Public Life, and therefore we presume
she

she is not unwilling to display her talents in private. Her father kept an Ale-house at the top of Sackville-Street, where she was remarked for vivacity and a pretty voice, which induced several friends to point out the Stage as the proper place for exerting those powers which Nature had bestowed upon her. Her parents, however, declined initiating her in a profession so dangerous to female rectitude; nor was it until their circumstances were considerably deranged, that they consented to her being apprenticed to Mr. LINLEY.

That gentleman, who has so often evinced his skill and success as a Teacher, bestowed great time and care on her instruction; and in the Winter of 1789, he brought her forward at Drury-Lane, in the *Oratorios*. Her *debut* was not, indeed, marked with great *eclat*, yet she gave sufficient proofs of possessing a voice and

and taste that might one day acquire her considerable celebrity.

In the September following she was engaged on a regular salary, and placed as a Member of the Theatre. She has performed *Gillian*, in the *Quaker*, and several other vocal characters, in which she has given general satisfaction. Her voice, though not strong, is plaintive and agreeable; her person neat and genteel; her stile evidently copied from Mrs. CROUCH, to whom she has proved a very good substitute, and with a little more practice she will, no doubt, become a favourite with the Public.

MR. R. PALMER.

AN Actor certainly requires great study and observation, not only of the manners of other Actors, but of the manners of persons in private life, before he can be supposed perfectly qualified to shine with advantage in the profession. GARRICK, BARRY, and Mrs. POPE, burst at once on the Public, Performers of the first class; while Mrs. SIDDONS, Mrs. JORDAN, and Mrs. BILLINGTON, for many years laboured in obscurity. The former, no doubt, studied before they attempted the Stage; while the others, impelled by inclination or distress, launched into the
Theatrical

Theatrical world in a hurry, and were obliged to study afterwards.

Somewhat in the latter light may we view Mr. R. PALMER; but whether distress or inclination induced him to embrace a Theatrical life, we cannot decide; most probably it was both, joined with the example of his brother JOHN; and for his family we must refer the Reader to that Gentleman's memoirs.

His first appearance on the Stage was at the Haymarket Theatre, from whence he was engaged for Drury-Lane, where he was many years an underling, taking Tragedy, Comedy, Opera, and Farce, just as it was offered to him. The characters he was most successful in were *Fops*; and it must surely be a great compliment when we say, that many of his auditors have rather conceived an antipathy towards him, believing him really to be that Fop in private life, which he

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repre-

represented on the Stage, though we affirm that he is, in fact, quite the reverse.

As soon as the fears of a first attempt had subsided, he became extremely fond of conviviality, and even dissipation; a passion too often embraced by young men on the Stage, but a passion which was fortunately eradicated from his breast by Miss COOPER, an eminent tradesman's daughter, in Cecil-Street, whom he married, and with whom he has since experienced that sweet felicity, the natural result of affection and esteem between the two sexes.

Mr. R. PALMER generally represented trifling parts, which he gave a consequence to by his own vivacity, until the secession of his brother JOHN from Drury-Lane to the Royalty Theatre: at this time Mr. J. PALMER had many advocates in his favour, although legal right was on the side of the established Houses; but so much did the Managers of Drury-Lane dread public

public resentment for defending their own property, that they congratulated themselves very much on their manœuvre of putting Mr. ROBERT PALMER into all his brother's characters, particularly that of *Joseph*, in the *School for Scandal*.

This cunning way of averting public vengeance has brought Mr. R. PALMER very forward of late; nor is he undeserving of it. He copies his brother with great attention; but as failings are more easily imitated than beauties, he hits them the best; particularly a loud way of speaking, which borders upon the *rant*, and is very uncharacteristic in *Fops*, the parts he has most merit in. He is very like his brother in his face and person, though not quite so stately; and taking him altogether, he is not only an useful, but a valuable Performer.

MRS. HOPKINS.

THE addition of dress, powder, and paint, necessarily allowed to dramatic Performers, and the advantageous point of view in which they are put on the Stage by the Author, renders them dangerous assailants on the hearts of their auditors; particularly in the country, where simplicity seldom separates the man from the Player; and where objects seldom appear so gaily decorated.

To the artillery of Theatric equipment are we to ascribe the reason for Mrs. HOPKINS having a place in this Work. Born in York, and educated under the inspection of her father, who kept a public

lic house in that city, it is probable she might, at this day, have officiated in the bar, or presided over the family of some respectable tradesman, had not Mr. HOPKINS, while a Member of the York Company, lodged in her father's house. Charmed with her appearance, and not blind to the advantages that were likely to arise from such an union, he poured the tale of love into her ears; performed *Castalio* to her in the tap-room; and, after praising her talents for the Stage, prevailed on her to become his spouse, in which situation she hoped to figure a dramatic Heroine of the first class.

Like all infatuated Spouters, she chose Tragedy for her *entré*, which was in Yorkshire, but unmarked by any great *eclat*. With her husband she soon afterwards went to Edinburgh, where she improved in the profession, and acquired such reputation as to induce the Dublin Managers to engage her; and she made her

her *debut* there as *Juliet*, Mr. RYDER, now of Covent-Garden, performing *Romeo*.

In different parts of Ireland she was considered as an Actress of some merit; but her husband was more remarkable for writing a neat expeditious hand, and being conversant in the regulation of the internal business of a Theatre, than for great abilities as an Actor. The Managers of Drury-Lane, happening to want such a man, and having Mr. HOPKINS recommended as one who was perfectly qualified to superintend in getting up Plays, engaged him for Prompter, a situation which he filled until his death.

Mrs. HOPKINS was likewise engaged; but she found it necessary to drop the Tragedy Queen in London, and to adopt the mother; a line of acting she has always appeared in, in this city, and for which her figure is very well calculated. There are those, however, on the Stage, who

who excel her; but as it is a department that requires no great talents, custom has established her in it.

She has brought two daughters on the Stage; the eldest is married to a Gentleman in the country, and the other is married to Mr. KEMBLE, the present Manager of Drury-Lane Theatre.

Mr.

MR. BENSLEY.

THE first Theatrical Essay of this gentleman was in the Company of Mr. STANTON, in Staffordshire, where his youth and inexperience, made his exertions be treated with ridicule by his associates; but such was the *stimulus* of inclination, that he bore their *sarcastms* with cheerfulness; and rather chose to starve upon half a share than not be employed in the *Dramatic Service*.

Whether a *sparing* diet cooled his ardour, or that his relations thought proper to release him from such a humiliating situation, he was in the war before last appointed
an

an Officer in the Marines. He served in North America, where his *penchant* for the Drama accompanied him, as he is remembered to have represented *Ghamont*, and other characters in Plays, performed by the officers for the amusement of themselves and their friends.

After escaping the many accidents to which a military life is subject, he was, on the conclusion of the peace, (to use the polite expression of the French) *re-formed*; and, like *Colonel Standard* in the Play, "Left like his fellow sheep, to graze upon the first common."—For a while the prospect of another war supported his spirits; or, at least he prevailed upon himself to be supported, which species of false philosophy is often laid hold of by persons in similar circumstances, ignorant what to do; however, a few years waked him from his dream, and finding that nothing of this nature was likely to happen, he again turned his thoughts

thoughts to the Stage : a spot which he still entertained a favourable opinion of ; and for which, by an attentive observation of eminent Actors, he imagined himself now tolerably qualified : but here some embarrassments offered themselves : his half-pay was not only to be given up, which was a *certainty*, but it was *uncertain* how he should succeed. Another circumstance weighed still stronger, which was the disgrace he would throw on his present profession, by entering into another, which the world has almost unanimously stamped with disrepute. The more he turned these things in his mind, the more he was undetermined what to do, till at last finding he must speedily decide on something, the Stage carried his voice ; and procuring letters of strong recommendation to Mr. GARRICK, he was taken into the service of the Drury-Lane Company.

The

The *gentle* CAUTHERLY and BENSLEY started the same Winter, (1765) the former in *George Barnwell*, the latter in *Pierre*. The constitutional insipidity of CAUTHERLY had like to have damned him the first Winter, if the almost *pater-nal* influence of GARRICK had not rescued him from such a fate, by laying him up, after the first night, for the remainder of the season. But BENSLEY's former situation, which had been respectable, and the circumstances of his being necessitated to the Stage for bread, not only encouraged his friends and brothers of the blade to countenance him, but engaged the general attention of the Public in his favour. He possessed other advantages which should not be omitted, as they apply to his industry and attention: having a tolerable education, with a desire to succeed in his profession, he studied his parts with unremitting diligence; hence he at least became perfect

in all his parts, a quality very necessary in the most veteran Performer, but much more so in a young one, unacquainted with the habits and the various *minutiæ* of the Stage.

In the Character therefore of a Player whose pretensions to fame were not as yet established, BENSLEY continued for two seasons; sometimes in the possession of tolerable parts, and never much in the disapprobation of the Public till the Theatrical Revolution in 1768, when the late Mr. POWELL, in conjunction with Mr. COLMAN, &c. became Patentees of Covent-Garden Theatre, where the scarcity of Tragedians at that house, together with POWELL's warmth of friendship, (which in justice to his memory, none possessed in a greater degree) made him fix his friend's salary at a considerable advance. This with the advantages of playing most of the second characters in Tragedy with POWELL, settled his reputation

tation as an Actor with the bulk of the Audience, who catch every information from appearance, and regulate their Criticisms from Play Bills more than from the principles of Longinus.

The death of his friend, **POWELL**, which happened soon after his being fixed at Covent-Garden, rather enlarged than diminished his Stage consequence, as by the succeeding death of **HOLLAND** at the same house, there was a dearth of Actors in their walks, which rendered a Performer, who was received with any degree of consequence by the Public, useful. This accident did in a great measure for **BENSLEY** what abilities sometimes will fail in: he had good sense, however, sufficient to secure his footing, by bestowing every attention he was master of, in the cultivation of his profession, and thereby gaining the indulgence of the Public, and the confidence of the Managers.

We are sorry to observe, that we find it almost impossible to conclude the Memoirs of any of our Stage Characters, without touching on their gallantry; from the generality of the practice it is become a prominent feature of the *histrionic Character*; and a Player without his *amour*, is more seldom known than a General without his victory. In the present instance, one would imagine Nature had dealt with him in so niggardly a manner as to prevent his engaging in any female connexion but those that are made in open market; but truly has the *God of Love* been decyphered blind, when he often directs his favourite votaries to such objects as disgrace his administration. As the history of this Gentleman's amours will be necessarily interwoven in the Memoirs of Mrs. MATTOCKS, we shall, therefore, omit them here.

About twelve years ago, Mr. BENSLEY
returned

returned to Drury-Lane, where he has since maintained a respectable line as an Actor, and a still more respectable name in private life. In 1788, an indisposition deprived the Stage of his talents for several months, and it was supposed he never could resume his situation, in which case, MURRAY, an Actor in Bath, was applied to, and would have been his successor, than whom we believe none better can be found.

As an Actor, Mr. BENSLEY's face and voice are very much against him; there is a horror in the first, a sepulchral gravity in the second, and a certain mechanism in his action, that must always render him disgusting to those few who are judges of the natural requisites of Theatric powers. His principal merit lies in his general knowledge of the Dramatic Poets, and his being always perfect, which prevent those natural defects from appearing

so obvious as they otherwise would ; indeed such qualities are alone sufficient to disfarm the rage of Criticism, as they pronounce a person to be as good an Actor as Nature will admit.

Mrs.

MRS. GOODALL.

THE task of the Biographer is unpleasing when the multifarious characters he must represent on the canvas have their numerous friends and advocates. To steer clear from partiality has ever been our study; therefore in bringing this Lady's Character before the Public, we confess ourselves rather awkwardly situated. Report ascribes Mrs. GOODALL's engagement to an electioneering influence possessed by her father, Mr. STANTON, but we regard all this as fabricated, for her abilities certainly entitle her to the rank she at present holds in the Dramatic Corps. Mr. STANTON has been many years
 Manager

Manager of what is called a Sharing Company, in Staffordshire ; a term which may be thus explained :—The Manager, out of the money taken at the doors, play-bills, candles, &c. being first paid, divides the overplus equally among all the performers ; excepting that the Manager is allowed four shares for the scenery and dresses, one share for his trouble in superintending the Stage, one for his services as an Actor, and another for his wife ; and as he is an absolute Monarch, as soon as his children can slip out a few words, he sends them on the boards, and takes a share for each of them. The expence of scenery and dresses, and the deficiencies of bad houses, he throws into a fund called the stock debt ; and if he is an adept, he takes good care, that the sum may always be very large ; so that when the company is successful, he is sure to pay it off. By this business, in the course of a number of years, Mr. STANTON has amassed a tolerable

nable fortune, and has made several purchases, in Staffordshire, particularly in the borough of that name.

Miss STANTON was introduced to the Stage at a very early period ; and as she increased in years, she discovered an elegant form and lively countenance ; but though her essays were chiefly in Tragedy, it cannot be supposed that the powers of her *declamation* were equal to those of her *person*. Her father, however, entertained such hopes of her future success, that no expence was spared in accelerating her advancement ; and conscious that his own Company was too humble to lift her into notice, he obtained permission of Mr. PALMER, (the institutor of the Mail Coaches, and then Manager of the Bath Theatre) to allow her a trial, and that Gentleman was so pleased with her performance of *Rosalind*, that he gave her a permanent engagement.

The elegance of her figure, the vivacity of her countenance, and the amiableness of her

her private character, soon rendered Miss STANTON a favourite in Bath and Bristol, although she was not considered as a very eminent Actress: and in two or three years after, she became the wife of Mr. GOODALL, a native of Bristol, and a Lieutenant of the Navy.

When Mr. MIDDLETON first appeared at Bath in the character of *Othello*, Mrs. SIMPSON, an Actress of merit, was engaged for the Tragic line and Mrs. GOODALL for the *Comic*; but the latter lady, whose ear, it is supposed, was tainted by the soft tales of the Hibernian Moor, insisted on representing the gentle *Desdemona*.

Mrs. SIMPSON had prepared for the part without enquiry, knowing it to be her department, and came to Rehearsal at the usual time. Mrs. GOODALL did the same. "when Greek meets Greek, then is the tug of war." Few controversies are conducted with more vehemence than those of a Theatre.

The

The situation of the Manager was exceedingly distressing; but he acted in this instance with that candour and politeness which always mark his conduct, and determined in favour of Mrs. SIMPSON.

After such a rupture, it could not be expected that they could both be retained in the Company; and as the season of 1788 was near a conclusion, Mr. GOODALL obtained letters from his father-in-law, Mr. STANTON, whose borough interest, together with the fame he had industriously (*and very justly*) propagated in the Newspapers of his wife's abilities, procured her an engagement in Drury lane, at four or five pounds per week; and she made her first appearance in the October following, in the character of *Rosalind*; a part in which she has discovered first rate merit.

The articles which performers sign when they engage in a London Theatre, express that they shall act in all Tragedies, Comedies,

medies, Operas, Farces, Pantomimes, Interludes, &c. wherein their services may be required; but there are often exceptions made at the conclusion; or it is settled between the parties, that they will not be called upon to assist in tragedy, when their *forte* is singing, &c. nor can it be supposed that a Manager will ruin the reputation of his Actors, and thereby injure himself by such preposterous perversion of talents. No particular provision was, however, made with Mrs. GOODALL, and it was understood, that she was to perform second in Tragedy and Comedy; but upon being favourably received in *Rosalind*, though she did not answer the great purpose of drawing money, she refused the part of *Lady Ann* in *Richard the Third*, as beneath her talents.

To investigate the dispute, which followed this event, with candour, it must be observed, that Mrs. GOODALL, in strict justice, should have obeyed the Manager; but

but on the other hand, it must be admitted, that Mr. KEMBLE acted ungenerously in attempting to damp the fame of a young actress who displayed very promising abilities, by giving, for her second part, a character which his wife (who is inferior on the Stage) had given up, because she would not be troubled to descend a trap : and a character which Mrs. GOODALL declared she would perform with the utmost readiness when her fame was better established with the town, but which she feared might overturn the favourable impression she had so very recently made.— Such being the case, Mr. KEMBLE would probably have declined insisting on his first orders, had not the knowledge of the Lady's anxiety for the part of *Desdemona*, at Bath, come to his ear ; this circumstance putting her conduct in a capricious point of view, he persisted in his first demand.

A paper war now commenced, which
 VOL. I. X pro-

produced a load of invective on both sides, and which therefore we shall not descend to narrate. The dispute, however, terminated favourably to both parties.

Last Summer Mr. COLMAN jun. engaged her at the Haymarket Theatre, for the purpose of sustaining a breeches part, in his Play of *The Battle of Hexham*, which she performed admirably.

Mrs. GOODALL combines, in some degree, the elegance of Miss FARREN, with, almost in some instances, a rivalry of Mrs. JORDAN, though certainly upon the whole inferior to both. It is not improbable but she will ere long succeed Miss FARREN in all her parts, many of which she has already sustained with satisfaction.

The beautiful symmetry of her person, when habited in the male dress, places her very nearly in competition with Mrs. JORDAN, in point of figure. Pre-eminence in this respect was much contended for by their different friends the first season

son Mrs. GOODALL appeared; and it was generally allowed, that the latter, by being taller, was more elegant in person; but that the former possessed more grace and ease——

Non nostrum est inter vos tantas componere lites.

Her voice is melodious; but her articulation in the lower tones is not quite clear, and she in general wants animation, and attention to the business of the play; but her improvements are great and obvious, and must very soon entitle her to the first rank in her profession.

MR. WILLIAMES.

THOUGH as an Actor Mr. WILLIAMES has no claim to public favour, yet as a Singer, he imagines himself entitled to notice; a qualification, however, in our opinion inferior to the former, yet no ways less beneficial to the possessor, than entertaining to the Public. Instances of this abound in both the Theatres, particularly in the Opera House, where the salary of a mere vocal performer often exceeds by far the emoluments and appendages of the Professors of Colleges.

Mr. WILLIAMES is a native of Wales, where his sister is at present a Milliner, and his parents, who were people of respectability,

spectability, desirous of rearing all their children to business, put our Hero to study the trade of a Silk-mercator, with VANSOMER and PAUL, in Pall-Mall. The pleasures of London had scarcely brushed off the awkward habits and notions of the country, when the Stage attracted his particular attention—he became a constant visitant, and eulogium having been often bestowed on his voice, by those who judged of it by its loudness, he conceived a strong inclination to try his talents as a public Singer.

His success was much inferior to his expectations ;—a stiff awkward deportment, and uncultivated ear, disgusted, although his person was tolerable, and his voice strong. But these defects he hoped to remove, and cheerfully retired among those little Beings, who represent insignificant Lords, until experience might enable him to rise into a more elevated point of view.

Mr. WILLIAMES was long the reputed aversion of the fair sex, until Mrs. WILSON chose to be singular by selecting him as a fit object of love. He certainly makes *great noise* as a Singer, though he never excites the noise of the audience. Indeed the Managers are so sensible of his inharmonious strains, that they only put him into very trifling characters, where he cannot well offend.

Mrs.

MRS. POWELL.

AS merit is the best recommendation to the Stage, we find many Ladies and Gentlemen respectable now, whose previous situations in life would have precluded them the possibility of mixing in virtuous society. The abilities that please in public insure a lucrative income, and such is the general disposition of Human Nature, that finding private esteem unnecessary to Theatrical Fame, the members of the *Sock* and *Buskin* frequently indulge their passion for dissipation, conscious that it cannot affect their professional name, or emoluments.

In

In Mrs. POWELL we see a lady, who, principally compelled by necessity, was at one time involved in every distress and disgrace that can befall her sex. She sought the Stage from inclination ; but success operated upon her differently from many of her contemporaries. It could scarcely have been supposed that she would have deserted the habits she had been used to ; yet when fortune put it in her power, we find her as anxious to reform as others are to stand in need of it.

In the earliest account we can obtain of this lady, we find her in a menial capacity with a family in the vicinity of Chatham-Square, an enthusiastic *Spouter*, and unable to attend her business, from a desire of seeing Plays, and studying Speeches. The confinement and slavery of her place did not agree with her temper, and as her mind was of a romantic turn, she decamped from her servitude without beat of drum, and following a
 Serjeant

Serjeant to Coxheath Camp, became his quondam wife, and Laundress to the Company.

She took the name of Mrs. FARMER, and soon attracted the notice of several Officers. A brave man in a red coat, with a pleasing address, can make a favourable impression on the heart of most ladies. We need not, therefore, wonder if Mrs. FARMER, whose appearance was very engaging, became a conspicuous Character in the Camp. The compliments paid her, were not ineffectual, and despising a Subaltern, when she could charm his Commander, she eloped with the Captain to London, where they lived together in a stile she had not been used to.

Whether the expence was too great, or that his passion subsided, her Mars in a few months left her to forage for herself. For service she was now unfit, as well
from

from the habits she had lately been used to, as from a want of character, so necessary to persons of that description. Destitute of present subsistence, or even of a favourable prospect, we need not wonder at, or explain the remedy she adopted to relieve her from embarrassment; a remedy which, when embraced from necessity, deserves forgiveness, but when embraced from inclination, deserves the severest reproach.

For many years she was exposed to all the vicissitudes incident to such a life; but still her predilection for the Drama continued with unabated ardour. She was distinguished from others of the frail sisterhood by the appellation of *Spouter*; and as some compliments were paid to her powers, she became extremely desirous of trying them before an audience. In the *groupe* of her admirers she found one who had interest enough to indulge her propensity, and she made her *debut* as
Alicia

Alicia, at the Hay-Market Theatre, in 1787.

The dignity of her person, and her evident embarrassment, commanded indulgence in the first Act, and in the second, her exertions deserved and obtained the most flattering applause: the spirited contempt and resentment she depicted in the Scene with *Hastings*; the animated glow which seemed to come from her heart; the melody of her voice, and the propriety with which she pronounced the text, gave general cause to believe she was another *SIDDONS*; and bold as the assertion is, yet in the scene alluded to, that lady never excited greater admiration.

Whether Mrs. FARMER exerted herself too much so early in the Play, or that she had previously resolved to curtail the part, she gradually declined in esteem as she advanced in the character, and the beautiful speeches in the mad scenes she omitted entirely. She therefore disappointed the
Audience,

Audience, who at first expected a phenomenon, but now found her only a promising Actress.

The proof she had given of possessing talents, it was thought would have insured her an engagement ; but without a little interest, merit is sometimes neglected. It was not until she repeated the same part the following summer, that she was engaged at Drury-Lane, where she performed *Juliet*, and other principal Characters with success ; and in the absence of Mrs. SIDDONS, she certainly deserves to be ranked as the first Tragic Actress at that Theatre.

Last Summer she went under Mr. KEMBLE's management to Liverpool, where she had greater scope for her talents, and where she displayed them greatly to the satisfaction of the town. Mr. POWELL, who was Prompter there, and who is Under Prompter in Drury-lane, made overtures of marriage to her during their excursion,

excursion, which were accepted; and we are happy to add, that in this new state she behaves with great propriety, and better deserves panegyric for her present conduct, than if it had always been irreproachable.

In her public capacity, though she cannot claim the first rank, yet her abilities are more than useful. Her person is tall and elegant; her voice, though not very powerful, is mellifluous, and resembles Mrs. SIDDONS's, whom she seems to have particularly studied: ~~her~~ her countenance, though not perfectly beautiful, is expressive; and as she feels what she speaks, she never fails of meeting with approbation.

MR. PARSONS.

HAD the Comedian we are about to introduce been attached to any of those professions where his merit might only claim mediocrity, his memoirs would be too unincidental, and consequently too unentertaining for a place here ; and we should need an apology for introducing the history of a man whose private life has left so little to speak of, did not his merit as an Actor claim this Theatrical record.

In what country town in England Mr. PARSONS was born, or what induced him to the profession of the Stage, we are unacquainted with : his first appearance in public, however, is dated from Edinburgh,
in

in the year 1758, where, having the good sense to find out his *forte*, and modesty enough not to step out of it, he struck into a line of acting which few young Performers voluntarily do,—the parts of *Old Men*. In this walk he early acquired reputation, and being content with it, he remained there many years cultivating his talents, till Mr. GARRICK, being apprised of his merit, engaged him for Drury-Lane, where a Performer in his line was then much wanted.

His first appearance there was in *Filch*, in *The Beggar's Opera*, in the beginning of the Winter, 1763; his wife played *Mrs. Peachum* the same night. Her merit was of the middling kind; but his, even in this part, gained him great reputation; and notwithstanding there was what was thought a finished *Filch* at the other house, PARSONS so enriched this character by his dress, manner, and the peculiar, knowing, vulgarity of his language, as promised

him to turn out a considerable acquisition to the list of low Comedians.

It is on the Stage, as it is in other businesses, those men who are constantly employed, and not under a necessity of rambling from place to place, their lives retain too great an uniformity (except those unusual events which sometimes take place) to make them remarkable. PARSONS was under this predicament—he found it his interest to be stationary, and in the intervals of his leisure he cultivated his talents; they have repaid his assiduity; nor was his principal (Mr. GARRICK) sparing either in his instructions or encouragement: so that he has long been justly considered as one of the chastest performers of *Old Men*, this, or any other Stage has produced.

He has now grown in reality, what he has so long and so successfully represented. Old age has enfeebled him so much, and he is so very tenacious of his health, that one day at Rehearsal, some of the

Performers

Performers affected surprise and sorrow for the indisposition in his looks; and PARSONS, believing them sincere, and fancying himself really very ill, sent for a coach, went home, and was confined many days by his imaginary malady.

His health is, however, very precarious; and as he has saved a snug independence, he has often resolved to retire from the Stage. The Managers of Drury-Lane, finding him incapable of performing so often as required, murmured at paying him a large salary; in consequence of which, we are informed, he has relinquished his situation. It is said, that he will be Manager of the Richmond Theatre this Summer, where he will occasionally perform.

It happens with most Actors who appear in disguised characters, such as *Buffoons*, *Old Men*, &c. that if they imitate the outlines of such a part, they are at liberty to fill it up as they please. This licence

often gives rise to affectation and unnatural acting; but PARSONS, by a happy attention to all the minutiae of his cast, shews a finished picture of dotage, avarice, or whatever infirmity or passion he would represent—the tottering knee, the sudden stare, the plodding look, nay, the taking out the handkerchief, all proclaim him a finished Actor in his walk. Where can, for instance, be a finer illustration of Sir SAMPSON LEGEND'S account of him, in the character of *Old Foresight*, in *Love for Love*, where he asks, “On what old nail now, my Nostradamus, are you poring?” than PARSONS shews you at that time in his face and attitude. An engraving taken of him at this moment, would be perhaps the best picture of a *Plodding Astronomer*, in the cabinets of the curious.

Mrs.

MRS. CUYLER.

PRETENSIONS to merit in any line, naturally lead to an investigation of it; and such is the weakness of all theatrical candidates, that excepting the Lady before us, we believe there is not an individual in either Theatre but what is inclined to think favourably of their own talents. Such being the case, we will not expatiate on the abilities of Mrs. CUYLER, observing only, that though she cannot claim superiority as an Actress, she commands admiration as an elegant, beautiful woman.

Mrs. CUYLER is the daughter of a Gentleman of fortune, and was at a very early

early age taken under the care of a Maid of Honour, his relation. She received her education, and passed her juvenile days in St. James's Palace: and has frequently mixed in the childish diversions of the present Princesses. At the age of fifteen, while in the habit of a girl, she attracted the particular notice of Colonel CUYLER of the Guards, who became violently in love with her, and who adopted every means of obtaining her affection. The Colonel soon prevailed over her young heart, and persuaded her to elope;—he kept her in every respect like his wife; perfected her in a genteel education; provided her a chariot; and they lived together in Paris, London, and Dublin, in the most splendid stile.

The Colonel being obliged to go to India, parted from his fair one with great reluctance, and settled an annuity of two or three hundred pounds per annum on her for life. She sincerely regretted his absence

sence for some months; but a turn for gaiety induced her to yield to the solicitations of Captain METCALF, who promised to provide her another carriage, and every indulgence she could desire; and as he was a very handsome agreeable man, she soon grew so fond of him, that after his pecuniary resources were exhausted, she supplied the deficiency, and even pawned her jewels to equip him for the West Indies, where he found it necessary to go to recruit his fortune. He was lost returning home in the Ville de Paris.

During the honey-moon with the Captain she had often been solicited, but in vain, by Lord B———:—after his departure, she was accidentally met at Brighton by that Nobleman, who renewed his suit, and with some difficulty succeeded. He immediately sent her to London, with directions to take and furnish a house, and to lay in a stock of wines, &c. but at the very moment when he was preparing to follow

follow her, he received a letter from his father, the Earl of H——, then at Bath, which obliged him to inform her, that the intended connexion could not now take place, as he must go and marry a Lady for whom he had long been intended and to an union with whom all obstacles were now removed. His Lordship, however, sent orders to pay for every thing she had provided on his account, inclosed a bank-note to herself, and in every respect acted with that generosity that characterises his family.

With Mr. HARRIS she lived two years; but the only gratification she received was in examining the pieces of different Authors, that were sent for approbation.—Mr. SHERIDAN was likewise her humble servant, and persuaded her, much against her own opinion, to come on the Stage. It would be tedious to enumerate all her admirers; we shall only mention that she took very *Wild* and unprofitable flights; and

and was at last knocked down by an Auctioneer, whose affection, like the quick *Sands*, hardened as his tide of money ebbed.

On Col. CUYLER's return from India, a few years ago, he signified his intention of reinstating her as formerly; but on learning that she had been polluted by a Bourgeois, he altered his design. Mrs. CUYLER is of a hasty, violent temper, and we believe no one would like to encounter her resentment a second time: she has, however, a generous, warm heart, always ready to feel for and relieve the distressed. She continues on the Stage merely for the salary; and her wit, which is poignant and ready, has long been the terror of the Green-Room.

Mr.

MR. BADDELEY.

HOW are we to account for a person bred a Cook, and some part of his life actually engaged in that profession in Lord NORTH's family, afterwards acquiring no inconsiderable share of reputation as an Actor, but by those animosities that we so often find subsist between Fortune and Genius? When the former, as if envious of the latter, so readily avails herself of every impediment to curb her flights and thwart her inclinations.

Mr. BADDELEY's first introduction to life was in the kitchen of our English ARISTOPHANES, Mr. FOOTE, where he officiated many years. Who then can doubt

doubt of his abilities, who was able to hit with such precision the taste of so great a favourite of the Muses? His intimacy with the Stage, from the situation of his Master, flattered his natural turn, and finding his inclinations every hour verging towards the Green-Room, he at last decided to exchange the *basting laddle* for the snuff-box, and wear the spit by his side, which he handled with so much dexterity in the course of his culinary profession.

Previously to this resolution, he was determined to go abroad. To step from one profession to another at once, he thought might incur too much censure: flattering himself, therefore, that a short absence from his native country would obliterate the knowledge of his former situation, and at the same time enlarge his natural qualifications for the Stage, he hired himself as valet-de-chambre to a gentleman who was going the tour of Europe. Being three years abroad in this

capacity, he acquired some knowledge of the French language ; and being a man of fancy and memory, he sprinkled his mind with a number of bagatelle accomplishments, which, however they unfit a man for decorating science, should never be looked over by one who is to baffle through life.

On his return from the Continent, he appeared a gentleman at large : the dress and manners of the French he imbibed from sympathy, and as he had some money from his Master's generosity, he was enabled to figure it away at the Play-Houses, and other public places of resort. In this round of amusements he met with Miss SNOW, the daughter of a state trumpeter to his MAJESTY, the charms of whose voice and person made such an impression on his heart as determined him to use every effort to obtain her. Fired with these resolutions, he began to attack the fair citadel, which, under the triple discharge

charge of dressing, singing, and dancing, surrendered, after an obstinate siege of three weeks.

Finding himself in the possession of such a treasure, he hinted to her the Stage, a profession she had ever a *penchant* for, but under the protection of her husband, rendered doubly pleasing. He accordingly introduced her to the Managers of Drury-Lane, who instantly agreed with her at a decent salary.

Mrs. BADDELEY no sooner appeared under theatrical advantages, than she became a favourite of the Town. One admired her person, another her voice, and a third her acting. In short, the whole audience consented in giving her the most flattering encomiums her most sanguine wishes could form, which, no doubt, emboldened her to disclose those excellencies that diffidence, in consequence of a contrary reception, might withhold.

Mr. BADDELEY soon after made his

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debut ;

debut ; but his wife, before a twelvemonth had elapsed, grew so kind to a number of lovers, that even the delicacy of the Green-Room was roused ; and a remonstrance of her being so very heedless of appearances was loudly talked of by the whole Company. Mr. GEORGE GARRICK entered into their resentments, and happening to express himself one morning rather too warmly on this subject to Mr. BADDELEY, the affronted husband sent him a challenge, which very fortunately was decided next day in Hyde Park, as bloodless as those fought behind the scenes of Drury-Lane Theatre.

Previously to this combat, BADDELEY and his wife were discharged the Theatre, on account of the husband's insisting on receiving her salary ; and it was the constant buz of the Green-Room, that on account of her morals, they never would be re-admitted ; but from whatever motive it happened, whether from BADDELEY's giving

giving a proof that he possessed more virtue than common fame allowed him ; or that an useful Actor and Actress were thought distinct characters from a dissipated man and woman, they were next season taken in at their usual salaries.

Mrs. BADDELEY, however, soon separated from her husband ; and from the profusion of wealth bestowed for her favours, she lived for several years in an uncommonly splendid stile ; but when her charms decreased, she could not decrease her expenditure, until she was obliged to fly to Scotland from her creditors, where she drank laudanum to drown the recollection of her past life, and died a few years ago in great misery.

As an Actor, Mr. BADDELEY has merit in several parts of low Comedy ;—*Foreign Footmen* he is in thorough possession of. During his residence on the Continent, he acquired their manner with their
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pronunciation, which sets off his characters to critical advantage. To a person who has travelled, the shrug of Canton betrays the obsequiousness of the Swiss, as much as his conversation.

Mrs.

MR. KELLY.

THIS Gentleman was born in Dublin : his father, who had been a Dancing-Master, at that time had considerable dealings in the Wine Trade, and is now Master of the Ceremonies in Dublin Castle. His mother, descended from a respectable Irish family, died about four years ago.

When young **MICHAEL KELLY** was no more than seven years of age, he discovered a strong propensity for Music, on which his father procured him the best masters in Ireland, the principal of whom was the late **Mr. MICHAEL ARNE**, the popular son of the still more popular father. Under this Gentleman's tuition, his

his progress was amazing, and our Hero soon became a popular scholar. At eleven he had attained to such a degree of excellence in the science, as to be employed in the Fantoccini, and some of the first private Concerts, in which he attracted general admiration, by his execution on the harpsichord.

From this period Mr. KELLY went on improving in judgment and in fame; until a Portuguese brought over to Ireland a Company of Italians, among whom was the justly celebrated PINETTI, who being much connected with Mr. KELLY's father, that Gentleman was prevailed upon to suffer his son to perform upon the Italian Stage: after which, perceiving that he had imbibed an inclination, and that unconquerable, for Music, the fond parent yielded to the urgent solicitations of his favourite, the eldest of thirteen, and sent him, with letters of recommendation to Sir WILLIAM HAMILTON, &c.

to a College at Naples, called by the Italians *Il Conservatorio di Musica*. When arrived there, Father DOLPHIN, a Roman Catholic Friar, was appointed to supply him with money and other necessaries, and pay for his education at the College. Mr. KELLY accordingly embarked in a Swedish vessel, and on his arrival delivered his letters to the Holy Father, who immediately received him under his care.

He made a rapid progress in his studies, and was often engaged in Serenading parties, and private Concerts; indeed, his general behaviour endeared him to those with whom he became acquainted. The College in which he was placed was rendered famous from having contained within its walls, during their education, PAISSELLO, PICCINI, SACCHINI, PERGOLESSI, &c. &c. Mr. KELLY remained here five years, and was fortunate enough to make a friend of Mr. BLAKE, a celebrated Dancer, now in London, and retired

retired from the profession. This Gentleman introduced him to the renowned APPRILI, from whom all our principal Singers have taken their copy, and have acknowledged him the father of their art. — With Mr. BLAKE for his friend, Sir WILLIAM HAMILTON for his patron, and his own excellent talents to justify such flattering support, Mr. KELLY was happy enough to gain the particular notice of APPRILI, who was prevailed on, notwithstanding his former declarations of never taking a scholar, to admit Mr. KELLY under his tuition; he was pleased to confess it was a temptation he could not withstand. To this fortunate election Mr. KELLY may ascribe, in a great measure, the rapid progress which he has since made; in every respect he justified the flattering opinion APPRILI had formed of his talents; and the satisfaction of the Tutor and Scholar was mutual. Nothing can be a stronger proof of the success of his

his studies, than that of being able to rank so high in his profession, as to enable us to record, that, after being under APPRILI three years, that great Master took his Pupil with him to Palermo, in Sicily, in quality of Tenor Singer, himself being the First Man, and the famous LA GABRIELLI, the First Woman.

Palermo being a great place for Sacred Music, Mr. KELLY sung at several of the principal churches, particularly at the Domo, during the great feast of *St. Rosalia*, which is kept with all imaginable pomp. He received many civilities here, and was honoured by the friendship of a son of the Prince DI BUDERO, who was remarkably fond of music, and who took him as a Companion in his travels over the greatest part of Italy.

Mr. KELLY returned to Palermo for a short time, and being under an engagement at Florence, he took Leghorn in his way, purposely to take leave of his best friend,

friend, APRILI. In Leghorn he gave a Concert, and at this time first became acquainted with Signora STORACE and her brother, who were then engaged in the Opera-House of Leghorn.

His success in Florence was highly pleasing.—He afterwards performed in Venice, where he received proposals from Mr. LINLEY, in London, which at that time he thought proper to decline accepting. Rome, Prague, and Berlin, witnessed his powers; but in Vienna he remained four years, solacing in the charms of his female friend, STORACE.

Under the Imperial JOSEPH his talents soon procured him an increase of salary; but his life was nearly annihilated by an amorous rival. The effeminate and delicate appearance of Mr. KELLY, is, in the words of *Glénalvon*, apt to please the nice fantastic dames; and a Lady of some distinction conceiving a passion for our young Hero, an intercourse, and frequent meetings

meetings immediately took place, which gave great offence to a young Nobleman, her admirer, who called upon Mr. KELLY, and desired him to desist, but he refused. One night, when returning home from his Fair One, he was attacked by two men with drawn swords, who endeavoured to compel him to sign a paper avowing the Lady's dishonour : this he would not do, and fortunately disengaged himself from their hold, and flew to the protection of the Police. He was followed by his assailants, and he attempted, for the Lady's sake, to hush the matter ; but his opponents declaring their determination of publishing the whole, he left them, and was guarded home.

In the morning he was waited on by several friends, who had heard the story ; and a countryman of his own, Mr. O'RYLEY, advised him to challenge his rival, which was accordingly done, but treated with contempt, alledging, that a

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Player was not entitled to the satisfaction of a Gentleman. The young Nobleman alluded to held an honourable rank in the Army, and, seconded by eight or ten brother Officers, he declared that the life of Mr. KELLY should atone for his offence in the course of twenty-four hours.

Alarmed at the idea of assassination, he immediately waited on Marshal LACY and Prince CHARLES LICKTESTIEN, and was advised by them to lay the whole before the Emperor, who, it is well known, particularly interested himself in the Operatical management. Mr. KELLY was immediately introduced to the Royal presence by his noble Patrons, and having related his story, the offender was sent for, and by the words of his Monarch ordered to be broke for bringing such a disgrace upon the Army ; while our vocal Hero was received with loud acclamations in the Theatre, in compliment to his

his conduct in this affair, which was now quite public.

It is the custom for the Musical Corps to accompany the Emperor to his Annual Review at Luxembourg, from whence STORACE intended to go to her engagement in England; and Mr. KELLY, having obtained leave of the Imperial JOSEPH, resolved to go with her, though under no immediate agreement in this country. His first appearance at Drury-Lane was in *Lionel*, in the Spring of 1787, in which he displayed such science and powers as had not been hitherto witnessed in the London Theatres; they excited general applause, and procured him a lucrative income.

He is unquestionably the first Male Singer on the English Stage, is indebted to Nature for a fine tenor voice, and to his own application and genius for a masterly knowledge of the science; which he has ably evinced in the improvement he

has made in Mrs. CROUCH. His voice, however, wants softness, and his action is generally too violent, but since his appearance in this country he has greatly corrected the latter. In his person he is effeminately pretty; and is admired by a great number of Ladies, of which he is perfectly sensible, and naturally a little vain.

Mrs.

MRS. CROUCH.

WE now introduce a Lady, who is universally allowed to be the most beautiful that ever graced the English Stage. The symmetry of her countenance and person, the soft fascination of her smile, and the unaffected sweetness of her manner, excite the admiration even of females. But when those personal accomplishments have the addition of a melodious refined pipe, with great talents as an Actress to recommend them, they become irresistible;—hence the sudden bursts of applause that so often follow the exertions of Mrs. CROUCH.

This Lady is a daughter of Mr. PHILLIPS, an Attorney, who is descended from a respectable family in South Wales. Previous to her entrance on the Stage, she was on the point of being married to a Gentleman who had acquired a large fortune in India, and who intended to embark for that Country a second time; but her friends insisting that she should have two European attendants to accompany her thither, and the Nabob, who had passed the meridian of life, insisting on the contrary, the proposed match, in which Miss PHILLIPS's heart was little consulted, and as little interested, was declined on her part. The Gentleman was afterwards killed in an engagement with HYDER ALLY.

During the treaty of marriage, she was strongly solicited by the Managers to engage at Drury-Lane, as they were particularly in want of a first Singer; and as she united to one of the finest voices in the world, extreme beauty of face and figure, they

they predicted greatly in her favour. Liberal terms were offered, but from the indolence of her friends, and the report of her approaching marriage having reached the Managers, they concluded she had declined, and immediately articulated Mrs. CARGILL.

About two years afterwards she was accidentally met by Mr. LINLEY, who expressed much astonishment at her not being in India. He instantly repeated his proposals, though Mrs. CARGILL was then engaged, and after some months treaty, she was articulated to him by her father, when it was stipulated that Mr. LINLEY should receive part of her salary for a few years. She made her *entrée* in the difficult character of *Mandane*, in *Artaxerxes*, in 1781, although she had only sixteen days to study the Songs and Recitative.

The success and applause that attended her first appearance, and her few performances

mances in the first year, soon convinced the Managers how fortunate they were in securing such a treasure. Aided by great application, her own natural advantages, the abilities of Mr. LINLEY, and the exertions of her father, her progress was rapid;—and professional reputation, in any line, is almost synonymous with opulence.

A marriage was certainly on foot between her and Mr. LORTUS, of a noble family in Ireland, which was broke off, through the jealousy of some of those noble relations, who interfered to prevent it: and though strongly importuned to bring an action for the breach of promise of marriage, which the lady could have well supported, her feelings took the alarm: and highly, we think, to her honour, Miss PHILLIPS discovered a spirit and delicacy superior to such a conduct, very properly considering herself an equal in every thing but

but fortune, in a case where fortune ought not in justice to be considered as any thing.

Mr. CROUCH, a young Gentleman of the Navy, and of a respectable family in Cornwall, next made overtures to her; and though Miss PHILLIPS was at that time surrounded with many suitors, he had the good fortune to be preferred. A private marriage immediately took place. Notwithstanding the malicious and envious insinuations which have appeared through the medium of Newspapers, and which, we are sorry to say, are too often directed against some of the worthiest members of society, this Gentleman possesses the most perfect esteem and friendship of a very numerous acquaintance, some of whom are of the very first description, and more particularly so with those he became acquainted with, through his union with Miss PHILLIPS.

Mrs. CROUCH had not obtained the summit of vocal reputation, when Mr.
KELLY

KELLY arrived from the Continent, who being an entire stranger in England, experienced her most friendly attentions; in return, she received instructions, which the musical science of that Gentleman enabled him to give, and which were soon perceived in the improvement of our heroine.

Receiving a violent contusion in her head, by the breaking down of a hackney coach, Mr. CROUCH determined not to risk so valuable a life in future, and a carriage was immediately bought, which having the initials of his name, R. C. gave rise to the *malicious wit* of K. and Co. that appeared in a scurrilous Evening Paper; and we are happy to find that the friendship we have before noticed, can neither be shaken or disunited by the *false* and *mean* attempts of so *low a writer*.

Our fair syren has been equally admired in Ireland as in this kingdom; she has been three or four seasons among that hospitable people, and particularly last Summer,

Summer, when she went through the Circuit with more distinguished *eclat* than in any preceding excursion. She so charmed the people of Limerick, that on her Benefit Night she was presented with a large Gold Medal by the Ladies and Gentlemen of the Town ; with a tribute inscribed to her great abilities on one side, and on the other, the Arms of the City most beautifully engraven. Elegant compliments have been paid her in other parts of Ireland, as well as in London and our Provincial Theatres. She has lately received overtures from different parts of the Continent, but we hope she will repay the partiality of her friends in this Metropolis, by continuing to indulge them with her bewitching powers.

Mrs. CROUCH, within these last two years, has made rapid advances towards perfection in her profession. Her voice is not only extensive, but extremely plaintive and melodious ; better calculated for
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the delightful songs of simplicity, than the *bravura* style ; yet she has recently been successful in the latter.

Since her Performance of *Miss Aiton*, in the *Heiress*, she has acquired and deserved much celebrity as an Actress, and has appeared in many sentimental and tragic characters with great *eclat*. Several great judges, who have witnessed her powers in private performances, are of opinion, that she would, with practice, become a first-rate Tragedian ; but the Public would be unwilling to barter her voice for any thing less pleasing. Her vocal powers are not yet at their zenith, but her intimacy with MARRA promises a still nearer approach to perfection. No woman possesses a more sensible and feeling heart than Mrs. CROUCH ; no one ever contributed more, according to her ability, to relieve distress. To her own family she is, and has been always, particularly liberal, much to the injury of her

her finances, as well as the diminution of her property.

We cannot do more justice to the celebrity of this Lady, than by concluding with the following lines of a favourite Author, who thus speaks of her in his final Farewell to London.

And CROUCH, endued with every gentle grace,
A voice celestial, and an angel face :
Sweet harmonist ! whose silver tones impart
The soothing melody that charms the heart ;
No more shall I, with th' admiring throng,
Enraptur'd listen to thy magic song ;
Nor shall I, but by Fancy's powerful aid,
Behold thee as the gentle *Adelaide*,
Or as *Ophelia*, claim the tender tear,
While, unadorn'd, thy voice shall sooth the ear ;
But the prophetic Muse with joy reveals
What merit, ever diffident, conceals :
Delighted, sees thee join the tragic train,
And in soft numbers pensively complain.
Thine is the skill, and thine the happy art,
With sacred sounds to elevate the heart :
When HANDEL's harmony divinely flows,
With holy rapture every bosom glows ;
Aided by thee, we feel th' angelic strain,
And find, well pleas'd, a new CECILIA reign.

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Mr

MR. JOHN KEMBLE.

FALSE ambition seems one of the great faults and misfortunes of Human Nature. We generally discover the most anxious solicitude to appear to be, in the world, what we are not ; and although the delusion is eventually detected, the infatuation continues without abatement. That kind of merit, in which Mr. KEMBLE is certainly eminent, he appears to despise, while he is aiming at distinction, where he has little claim or pretension. The first time he played at Drury-Lane Theatre, there appeared in the public papers a laboured *Biographical* account of himself,

self, which carried strong marks of being the production of his own pen. He is there represented as a man of great literary genius, which he certainly is not; and nothing is said of him as a good Actor, which he certainly is: yet his pen, we believe, has brought him nothing—and his abilities as an Actor, every thing. —

The Author of that account (whoever he is) has also made several other omissions, and some of them, doubtless, from lapse of memory.

Mr. J. KEMBLE is brother to Mrs. SIDDONS, and the eldest son of Mr. ROGER KEMBLE, already mentioned in our account of that lady.

It was the wish of his father, that none of his children should appear on the Stage, and he procured employments for them all. Had not all-powerful Nature prevailed, the following was the *destination* of the House of KEMBLE.

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Mrs.

Mrs. SIDDONS was a Lady's Maid—Miss E. KEMBLE (now Mrs. WHITLOCK) apprentice to a Mantua-maker in Leominster—Miss F. KEMBLE (now Mrs. TWISS) apprentice to a Milliner in Worcester.—Mr. S. KEMBLE, apprentice to a Chymist in Coventry: And

Our Hero was intended for a POPISH PRIEST.

Mr. J. KEMBLE was placed, at a very early age, in the *Roman Catholic* Academy in Staffordshire; from whence he was sent by his father to the English College, in the University of Douay, in order to his being qualified for the *Popish Church*.—He was there noted for the excellence of his memory, and much admired for his mode of delivery; but he forsook his studies, and returned to England before the age of twenty.

He landed in Bristol, and walked to Gloucester, where he learned intelligence
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of his father's Company performing then at Brecknock, and to that town he immediately bent his course. On his arrival he was greatly distressed, not only for cash, but apparel; yet his father was so irritated at his return, that he refused him all relief, and the poor Strollers, among whose virtues Charity ranks first, compassionating his situation, subscribed each a small sum for his assistance, to which Mr. R. KEMBLE, his father, with some reluctance, added a guinea.

From Brecknock he returned into Gloucestershire; where joining CHAMBERLAIN and CRUMP's Company, he made his *debut* on the Stage, in a small town near Cheltenham: but whether from his father's inhumanity or the poverty he experienced as an Actor, he grew extremely indolent, and was more remarkable for tipling in petty Ale-houses, than for emulation to excel in his profession. The want of money often involved him in

ludicrous, and lamentable difficulties, and as we know he now relates some of them with great good humour himself, we presume he will not be offended at seeing the following here.

Being in arrears the immense sum of fifteen pence to his laundress in Tewksbury, she refused to deliver his linen unless the bill was paid ; and our Hero, who was to personate *Ventidius*, in *All for Love*, in the evening, found it impossible to borrow more than one ruffle in the whole Company ; that *one*, however, he put upon his right hand, and wrapping his left in his Roman Cloak, he went through the first act with great *eclat* ; but apprehensive that the Audience might think he could only use one hand, he changed the ruffle in every scene, and acquitted himself greatly to the satisfaction of the Spectators.

The same dearth of money, still attending him in a small town in Staffordshire,

shire, where he was importuned by his landlady for the rent of his apartments, and where the sad prospect of the Theatrical Campaign gave little hopes of discharging it — while ruminating in his bed on the means of procuring a dinner, he, by the thinness of the floor, heard a Physician prescribing to his landlord, who lay very ill in the room below him, and to whom quietness was particularly recommended. — Mr. KEMBLE instantly went out and borrowed a top, with which he returned, and began to spin it with great violence in his apartment. — The hostess called on him repeatedly to desist; but he took no notice of her entreaties, until she came up stairs and explained the necessity for silence; as the Doctor had ordered it. Mr. KEMBLE observed that *his Doctor* had likewise prescribed that exercise for the rheumatism, and as his health was as precious as that of her husband,

band, he could not decline his amusement: at this time he made the top bounce against the chairs, and caused the Dame to insist that he would either give over or leave the house. "What!" rejoined our Hero—"leave your house, when I am so much in your debt? I cannot think of it:"——and again he made his wooden play-thing hop along the room, until the landlady was worked into such a passion, that she was happy to get him off by forgiving him the whole sum.

In this sort of poverty and indolence he continued several years, but notwithstanding his negligence, he was looked on as a promising Actor. In the hope of obtaining more eligible profits, he joined with Mr. CARLTON (now WATSON, Manager of the Theatre-Royal, Cheltenham) to give a Miscellaneous Entertainment, consisting of *Lectures, Slight of Hand Tricks, &c.* the first was delivered
by

by KEMBLE, and the second were performed by CARLTON. Our Hero in this new capacity displayed his eloquence and education to great advantage, although his emoluments were very far below what he had expected.

The two Adventurers agreed very well, although their tempers were perfectly opposite. Mr. KEMBLE was grave, sedate, and moral; while CARLTON was gay, mixed in company, and partook of every frolic;—but his levity put a period to their partnership. They prevailed with a Carpenter in Tewksbury to fix up seats for their Exhibition; and while our Hero was rehearsing a fine *Oration*, the Creator of Chips caught his comrade at such *tricks* with his wife, as put him in a violent rage, and raising a mob around our STEVENS and BRESLAW, they were forced to make a precipitate retreat out of the town, without a penny in their pockets, and leaving their little property behind them.

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They directed their disconsolate steps towards Gloucester; and feeling a strong inclination to eat, they entered an Orchard, and sitting down on the grass, they there made as hearty a meal as they could upon Apples and Pears. Here our Hero began to remonstrate and moralize with his companion, who smiling at his sadness, told him to follow and he would provide an excellent dinner. Accordingly, when they arrived in Gloucester, CARLTON went into a principal Inn, and with an easy assurance peculiar to his country, seated himself and our Hero at the table with the family, where they devoured a whole goose between them; as to payment, he had known the host in his former peregrinations, and pleased him better now by shewing a few *tricks*, and telling some whimsical stories, than by asking the expence of their repast.

In Gloucester Mr. KEMBLE obtained credit for a new suit of cloaths, and for the first

first time since his arrival from Douay, he appeared genteelly dressed. Sick of his *Lecturing Scheme*, he went to Worcester, and joined an *itinerant* Company, but he had not been long there before the Taylor arrested him. His sister, Mrs. SIDDONS, relieved him from prison, and introduced him to Mr. YOUNGER's corps, where she then was.—From this period he gradually improved in his profession, and reformed his bad habits; and about this time he produced a Tragedy, called *Belisarius*, and *The Palace of Misery*, a Poem.

His growing fame introduced him to the York Company, where his success was still more flattering.—Here, too, he produced some Literary Pieces that did him some credit with the inhabitants of that city.

A young Lady of family and fortune, who resided near York, became deeply in love with him. They had an interview;

view; but the menaces of her brother made our Hero rather tamely relinquish the certain prospect of marrying her.

Mr. WILKINSON having been soon after appointed Manager of the Edinburgh Theatre, took KEMBLE with him, where he was well received, and besides delivered a *Lecture on Oratory*, which gained him some reputation as a man of Letters.

In 1782, he was engaged by DALY, to perform in Smock-Alley, where he greatly succeeded, particularly in the *Count of Narbonne*, a Tragedy written by JEPHSON, which had a prodigious run.

The renown of Mrs. SIDDONS, now excited a general curiosity in London, to see her relations; and the Managers, from this idea, engaged Mr. KEMBLE, for Drury-Lane.

He shewed his judgment by choosing *Hamlet* for his first appearance, which, undoubtedly, is his greatest character.

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The solemn demeanor, the grave moralizing soliloquies, and the incoherent starts of the *Young Dane*, are well suited to KEMBLE'S manner of speaking, and secured him applause; but with deference to public judgment, we venture it as our opinion, that *Hamlet* is that singular *unique* character that may be depicted by an Actor, who is incapable of personating another Hero, and another Lover, with proportionate success.

A few years ago, Mr. KEMBLE produced a Farce, called *The Projects*, which was performed at Drury-Lane, and damned the first night. Since he cannot succeed as an Author himself, he reforms the Works of those who have; but none of his altered Plays have been cordially received, if we except *Love in many Masks*, brought forward this season.

In 1787, he married Mrs. BRERETON, although it was said that the daughter of a Noble Lord, once high in Office, was

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strongly

strongly attached to him, and that the father bought off the match with three thousand pounds. It is certain that Mrs. SIDDONS was highly offended at the alliance; perhaps she looked with anxious hope to a consanguinity with the noble House of G——d.

On the secession of Mr. KING, at the commencement of the season, 1788, Mr. KEMBLE was appointed Stage-Manager; an office in which he has acted with uncommon asperity; nor did his exertions fill the Treasury until the conclusion of this season. Some allowance, however, should be made for the almost inseparable detraction of the *Green Room*.

The symmetry of person, the smooth consistency of action, and deportment, grace, and propriety of attitude, with distinct and refined articulation, form his principal excellencies; but the cloudiness of his countenance, the weakness of his voice, and the want of animation, will

will for ever preclude him the class of first-rate Actors. The pathetic complaints of *Jaffier* he recites with torpor; and the bursts of rage in *Macbeth* and *Richard* he renders ridiculous by feeble exclamation. To the expression of Love he is a stranger; yet the wild despair of *Beverley*, the jealousy of *Othello*, and the secret inquietude of *King John*, he represents with skill and effect. He often mars his Author's text, by aiming at originality; yet he sometimes strikes out new beauties.

In Comedy he has no pretensions to excellence. However, *Melpomene* may be his friend, he is by no means the favourite of the Comic Muse: and as he is indisputably the best Tragedian on the Stage, we can only impute his attempts in the Sock to a desire of appearing in that line which is at present by far the most popular.

END OF THE FIRST VOLUME-

